

# SEVEN DAYS

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BY DAN BOLLES, PAGE 30



**GROWTH BUZZ**

PAGE 16

Keurig Green Mountain expands



**COMIC COMMERCIALS**

PAGE 27

Hill Mansfield Media keeps it weird



**MEALS ON WHEELS?**

PAGE 42

Vermonters share road food faves

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it. In addition, what is the mayor not telling us about the bridge financing deal, since he found it necessary to hide behind closed doors to discuss it?

When they originally asked voters to support the formation of Burlington Telecom, most thought it was a good idea, so supposedly there would be no financial risk. What if the ballot question had read, "Do you support forming a city telecom company knowing in a few years we will secretly be taking \$17 million of your tax dollars and doing our best to hide it from you?" This will result in a bad credit rating and cost the city more to borrow, plus require a stability bond and tax increases. Further, we will have to go back on our word to you and ask the state to let us out of commitment to provide service to the whole city and ask that we be allowed to use tax dollars and other city resources to fund the company? How many people would have voted for that proposal? Not very many, which is probably why Mayor Weinberger and the council have so much trouble being open and honest.

Michael E. McLaughlin Jr.  
BURLINGTON

McLaughlin is a former member of the Burlington Telecom Community Advisory Council.

# HEALTH CARE FARE

Paul Blument's financial update of Vermont's advances toward a humane and rational health care system in Vermont (*Our Game*, February 26) had the focus of a dunked on his next battle. Had he viewed the scene more broadly, he would have seen it in force:

• Sportsmanlike Darius Johnson of Vermonters for Methodical and Monetary Freedom *durly* insists against "big out-of-state" union funding while she sits on her own lot of dark money rogn drem.

• Focusing that she will make their polyhehlers angry — not at her but at an industry that excludes their pre-existing conditions, rescues and denies payments whenever possible, denies treatments to providers, and sheds the richest polyhehlers in the name of profit — Ray James Aweel, bills the reform of a tax increase

• One Shoshone at the age of 6 sent to

bed without supper for asking, "Can't progressive taxation be a good thing?"

• The Democratic and Progressive legislatures check their spines with the sergeant at arms as they leave for home to tell the voters, "Yeah, health care for people who need it was a stupid idea, we didn't know what we were thinking. You don't deserve it, and we're voting for the Republican plan."

• The Vermont Republican party's freshly picked candidate, well-spoken, personable and poised to replace their now spineless opponents, craft a one-size-fits-all plan for the 75 percent of voters who want health care for everybody. True to the national party's spirit, the plan consists of one word: "No."

Chuck Gregory  
SPRINGFIELD

# GREEN PROTEST

[Re "How Much Green? Does Green Up Day Inspire?" March 12]. While I was shocked to learn that corporate donors to Green Up Day in Vermont have pulled their financial support of this annual effort, I was appalled to read the names of the three companies referred to in the article: Reynolds Chemicals, Ben & Jerry's and Green Mountain Coffee Roasters. Each of these companies was started here, grew here and, I am sure, loved Vermont's quality of life in a selling point when recruiting employees. A huge part of that quality of life is because of Green Up Day. Shame on you! I would love to see a list of companies that currently contribute to Green Up Day. I'll need some alternatives when shopping for ice cream, coffee and cleaning products.

Sumari Scott  
SALISBURY

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# the MAGNIFICENT 7

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①

## SUNDAY 6 IN MOTION

Awareness of the body through movement is a driving force for Middlebury College dance faculty member Andrea Olsen (pictured). Intermixing images, interviews, teaching stories, and informational text, she explores this idea in her new book, *The Place of Dance*, and a collaborative multimedia performance of the same name.

SEE CALENDAR LIVING ON PAGE 52



## SUNDAY 6 Feline Fest

Have kitty kitty... fans of perfectly primed pets head to the *Woods Cat Film Festival*, where they screen submitted films featuring four-legged stars. Their weekend-line favorite is *Miss Kittenwhisker and Kitten Jonathan* (see this top screen bash benefiting the Humane Society of Chittenden County).

SEE CALENDAR LIVING ON PAGE 54



③

## MONDAY 7 Celestial Happenings

Since the discovery in 1967 pulsars—small, spinning stars weighing more than the sun—have baffled scientists. As part of an interdisciplinary study of these curious phenomena, University of Vermont astronomer *James Ricketts* directed observations. Able to detect only changes in brightness, these astronomical wonders challenge decades of scientific theories.

SEE CALENDAR LIVING ON PAGE 50

④

## FRIDAY 4 Stage Veterans

From blues and pop to rock and back to jazz, the *Hudson Brothers* embrace the variety of American roots music. Having entertained audiences for decades with soulful live shows, the award-winning performers are at the top of their game with the recently released *Overboard*. The trio hits up *Archie* and *rehearsal* bar.

SEE CALENDAR LIVING ON PAGE 51 AND SPECTRUM ON PAGE 48

⑤

## MONDAY 7 Stage to Page

Woody Guthrie is widely regarded as one of the 20th century's most important songwriters. Equally as deft with a pen, Jack Kerouac left an indelible mark as a novelist. Whether known for their creative legacies, both men photographed substantial bodies of poetry. *Phoebe Stone* brings readers these words to life, introducing us to *WoodyGy: "Woody & Jack: Two American Icons"*.

SEE CALENDAR LIVING ON PAGE 53

⑥

## FRIDAY 4 In Her Own Voice

The *Washington Post* calls *Hollie McKay* "superbly gifted, shimmering and darkly funny." Combining these quirky personality traits with vibrant, vibrant voice, she interprets the Great American Songbook with exquisite care and grace. The versatile talent takes the stage at the Flynnspace, where audience members can expect a mix of pop, rock and everything in between.

SEE FULL LISTINGS ON PAGE 52

⑦

## ONGOING New Territory

What constitutes a landscape? For Tim Cutler, the death of his father, Gary Hall, and his mother, Nancy, this idea is open to interpretation. Challenging conventional concepts, the artist's ground paintings and photographs in *"Abstract Territory"*. On view at the OCA Center's Vermont Photo Gallery, these works offer diverse perspectives of scenery, real and for

SEE REVIEW ON PAGE 70

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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY PAUL HENRY

POLITICS

## Dues and Don'ts

**A**s it seeks to grow its membership in Vermont, a national labor union is taking on the state's largest human services provider — in court and over the airwaves.

Last month, the American Federation of State, County and Municipal Employees sued the Burlington-based HowardCenter for failing to give its workers a pay increase the union believes is required by state law. Just hours after AFSCME took its message to talk radio, broadcasting a blistering advertisement aimed at the agency's longtime leader.

"Unfortunately HowardCenter executive director **WENDY GENTNER** doesn't seem to recognize how important the workers are to his organization," the ads continue, says, before accusing Gentner of taking a 40 percent pay hike and "striking union activists."

Gentner vigorously denies the charges, calling them "infantile and derogatory." And it is unclear how he is in HowardCenter staff members last week, he accused union organizers of engaging in "boastful actions" at employee workshops and homes. The entire episode, he suggested, was simply a means of bolstering AFSCME's membership rolls in Vermont.

"Although [the radio ads] are disturbing and may be perceived as unpleasant, that type of communication is not an uncommon tactic in aggressive union membership building campaigns," Gentner wrote in the memo. "It is unfortunate that we have received complaints from staff that some of these individuals have shown up at their homes and were perceived to be intimidating and disrespectful."

Whether the dispute centers around fair pay for workers or the union's bottom line, one thing is clear: AFSCME is becoming a force to be reckoned with in Vermont.

Until last year, the national union represented just 2,000 emergency responders, city workers and caregivers in Vermont. But after a beat out the Service Employees International Union to represent some 7,000 newly organized long-term workers, AFSCME became the second largest union in the state.

Now it's taking its fire on HowardCenter, where, until recently, union organizers and management generally got along — and only 30 percent of the roughly 750 eligible employees were dues-paying AFSCME members. The rest benefit from union negotiations, but don't pay AFSCME \$58.70 a month dues.

According to **JOHN DURKIN**, a Massachusetts-based spokesman for AFSCME, Council 66, the union's office at HowardCenter has doubled in recent

months, thanks to its aggressive moves. Just last weekend, the union concluded what it called on its website a two-week "Vermont organizing campaign blitz" focused on convincing HowardCenter employees and lawmakers voters to become dues-paying members.

"Management at the HowardCenter has been slowly starving their workers for many years now," Durkin says. "These days are over. Our union is getting stronger by the day."

One prong of the campaign appears to be the lawsuit. AFSCME filed last month in Chittenden Superior Court. In it, the union claims HowardCenter failed to provide its direct-service employees a 3 percent pay increase it says was mandated by the legislature.

**MANAGEMENT AT THE HOWARDCENTER HAS BEEN USED TO HAVING THEIR WAY FOR MANY YEARS NOW. THOSE DAYS ARE OVER.**

JOHN DURKIN

When lawmakers passed the state's current budget last May, they increased Medicaid reimbursements to HowardCenter and other providers by 3 percent, at least temporarily. That additional funding, the law said, "shall be used to provide a corresponding increase in compensation for direct care workers."

HowardCenter claims it did just that, except that — because the membership rate increase took effect four months into the fiscal year — the boost actually amounted to just 2 percent for the year. The agency says it poured all \$1.04 million of the additional state funding it received into compensation.

But according to the union, nearly half of that covered a preexisting 16 percent pay increase negotiated prior to the legislative taking action. The way AFSCME sees it, the state-mandated pay increase should be added to — not folded into — the negotiated increase.

"The law calls for a 3 percent increase," Durkin says. "That's what our workers deserve. It's [HowardCenter's] job to make it work. It's their responsibility to follow the law."

Gentner sees it differently. He says that HowardCenter "took a risk" when it negotiated the 16 percent pay increase and always assumed it would be financed by a reimbursement-rate increase from Montpelier.

"We can fight amongst ourselves in good faith, but that doesn't make more dollars available," he says. "When the fight should go, if there needs to be a fight, is... the state."

While both sides say they're fighting for workers at the bottom of the voters' polls, both have focused their rhetoric on the salaries of those at the top.

In its radio ads, AFSCME alleges, "Gentner's compensation has increased by about 40 percent in recent years to nearly a quarter of a million dollars."

While publicly available tax filings show that Gentner's pay spiked in 2011, HowardCenter board member **MARSH O'NEILL** says that's because he received a one-time deferred compensation payment that year. Otherwise, she says, Gentner's wages have increased by just 2 percent a year.

O'Neill has rejected the board's attempts in the past few years to bring his salary more in line with similar agencies, because he's concerned about staff salaries and providing appropriate leadership. O'Neill says "So this kind of attack is misleading based upon all these facts."

But HowardCenter isn't alone, getting into the salary-capping game. In his memo to staff last week, Gentner was happy to point out the case of AFSCME international president **DAVID MCGHEE'S** paycheck.

How much does he make? A cool \$24,000 a year, Gentner says.

**Man With a Plan**

U.S. Senate President Pro Tem **OMAR CAMPBELL** (D-Windor) goes off the campaign trail.

That's certainly one way to read his comments last week to Vermont Public Radio, Seven Days and WOOD's "The Mark Johnson Show."

Speaking to VPR's **PETER HODGSON** last Tuesday, Campbell and his lead "commentator" about the "big tag" of Gov. **WARREN**'s chief policy priority and said it "may not be something that would be politically viable in this legislative body due to the costs involved." He went on to suggest that it would be wise to come up with an alternative "if this doesn't work out."

Coming from the chief of the Democratic-controlled Senate, Campbell's comments raised one blue single-party believers, even though what Shellen himself is proposing isn't a pure single-party system. After an outcry from academics, the Senate press tried to walk his comments back.

"What I said in the VPR video was that the administration's position has been, I think, is very cautious," he told Seven Days Wednesday. "That is that we are



# The CCTA Bus Strike Moves Into Week Three, Bringing Devilish Details Along for the Ride

BY MARK GAVIS

Team negotiations seem as if the problems between Cheltenham County Transportation Authority drivers and managers are about much more than a contract.

In picket lines and at public forums, drivers rage at bosses who they say don't listen and are bent on punishing hardworking employees. Meanwhile, at CCTA headquarters, managers have posted a security guard and barricaded the parking lot where drivers have maintained a constant pickup during a strike now in its third week.

At times the two sides couldn't agree on whose turn it was to make an offer. And, as it turns out, there were four days when talks — and \$700 bus rides a day — were stalled due to nothing more than a lost message.

On March 22, as the strike moved through its sixth day, CCTA offered the drivers' affiliate union, Teamsters local 562 a new contract proposal. There was just one problem, union steward Nate Bengtson told seven days — the drivers never saw the proposal in its final form. Instead, the transportation agency posted the offer on its website, so it has been doing with many press releases and negotiation documents.

Drivers didn't learn of the package until the strike had moved days into its second week, according to the stewards. "We had been picketing for nothing," Bengtson said. "We had been waiting for a response, and to us and behind the response had been posted on the website. We didn't know there was a counteroffer for four days. We left [the negotiation] and they had not given us their final proposal. After we walked out, the ball was still in their court."

CCTA says the proposal was only slightly changed from an earlier draft, baffling union leaders for their own internal communication failures. The missing section was not discussed at the negotiating session, the agency said, and CCTA made the minor change only after notifying an official from the Teamsters.

The change had to do with Article 6 of the contract, a section related to disciplinary policies. "The union expressed that unless we were willing to accept their proposal in Article 6 in whole, they were not interested in further discussions," CCTA spokesperson Meredith

## SPREAD TIME & PART-TIME DRIVERS



Current agreement between CCTA and the bus driver's union, 12.5 hours



Proposal would expand time to 13.5 hours



Part-time workers that CCTA can hire under current contract, 13 Actual part-time drivers currently, 7

Bengtson said in a statement. "So the CCTA team told the union what they offer previously offer in Article 6, which they already had in writing, stated. So because CCTA was not proposing any changes to our prior Article 6 offer, we did not reproduce it at the meeting. This was clearly communicated to the union team."

On March 26, after seeing the full proposal online, union leaders lobbied at Bengtson's house to mail the CCTA offer and craft a counteroffer for their own. It was that offer — which CCTA declared "cuddly" — that led to a resumption of talks.

Between the emotional arguments and communication lapses lie the concrete issues dividing the parties. Negotiation teams seem to have resolved, or be close to resolving, two of their composition and the use of surveillance cameras on buses.

But, as of press time, managers and the Teamsters remained stuck on two other issues: the length of driver workdays and the hiring of part-time drivers. At the core of the dispute is the way

the workday is structured at CCTA and other public transit agencies.

Current peak driver schedules involve around 90 minute travel times during morning and evening commutes, leaving a half of an hour as five hours in between. As a result, many CCTA drivers work split-shifts, with "spread times" capping the length of time between the start of their first route and the end of their last route.

Drivers also don't have any designated costs. After mapping out routes, CCTA packages them into bundles. Drivers "bid" for bundles four times a year, with senior drivers getting first pick. Two thirds of the bundles promise 60 hours of work, but the rest do not.

There are always a certain number of runs that cannot be handled with other ones. Therefore, any driver who is short of 60 hours in his or her bundle must pick up one of those open runs. Additionally, many drivers end up working overtime — much of it voluntary, but some of it mandatory.

Get it, that's it? Here is a look at the key remaining issues:

## Spread Time

The previous agreement between CCTA and its 70 full-time drivers expired last summer. Under that contract, a driver's minimum spread time was limited to 12.5 hours.

In 2012, before the most recent contract expired, CCTA had asked the drivers' union to expand that spread to 13.75 hours. Managers said it was the only way to adequately serve customers who are increasingly riding the bus only during morning and evening rush hours — especially as the nonprofit agency expands routes between Burlington and outlying communities.

During negotiations for a new contract last summer, drivers agreed to a 13.5-hour spread but after disputes arose on other issues, the drivers' union reversed course and said drivers don't want to go beyond the existing 12.5 hours.

Why the change of heart? Union officials say they initially offered the 13.5-hour spread only as a concession. In return, they wanted CCTA to agree not to hire part-time drivers, who were seen as a threat to full-timers' job security. When management insisted on the part-time flexibility, drivers resumed their complaint that a 13.5-hour weekly cruise is an unacceptable level of fatigue and stress at home — and can create safety issues on the road.

CCTA general manager Bill Watkinson said that going to a 13.5-hour spread time would give the agency the flexibility to create more 60-hour bundles, promoting stable hours to a larger group of drivers. He also says that the spread time is a fact of life at commuter bus agencies in other states, a point drivers readily concede.

"We could create more 60-hour assignments. 12.5 hours is being worked anyway, so isn't it better to schedule it?" said Watkinson.

Last weekend, CCTA management offered some movement. While holding firm on the 13.5-hour spread, officials said that no more than 20 percent of all drivers' shifts would include a spread that long. The drivers' response: No deal.

"It's been working at 12.5 hours," Bengtson said. "They're not going to get everything they want. They have given nothing, and they have taken and taken

## TRANSPORTATION

and toler, and we're saying, 'We're done.' Give us the 12.5 hours — 12.5, we will sign."

### Part-Timers

At this point, CCTA has only one part-time driver, despite a provision in the old contract allowing managers to hire as many as 12. Early in the negotiations, CCTA managers offered to drop that number to seven — but asked that the part-timers be allowed to work 25 hours, instead of 20.

Throughout the negotiations, drivers consistently opposed an expansion in part-time drivers. They claimed that management was bent on shifting their ranks, crippling their union and

Bergerson said, "12.5-hour spread time, that's it." He continued, "The company wants to have its cake and eat it too. We say, 'No, you got one or the other.'"

In a separate interview, Watterman said such an offer, if formally made, could serve as the foundation for an agreement.

So does that mean balloons drop from the ceiling and the buses start rolling again? Not exactly.

Remember that CCTA has only one part-time driver, despite having offered 12. Watterman said there's a reason for that, and he wants the drivers to agree to an additional compromise to make sure that situation changes.

Per contract rules, part-timers aren't allowed to bid for routes in the way that full-timers can. Because part-timers are left with nothing but the undesirable leftover shifts, Watterman said, the agency has been unable to attract part-time drivers.

He wants flexibility to allow part-timers to win attractive routes. "We can't attract people to take those seven part-time positions," Watterman said. "We need to be able to assign part-timers to work."

"The [part-time] work rules are a nightmare," Bergerson said. Drivers are calling it an "old-school stalling tactic" after they have yielded ground on many of their key demands, and a sign that management isn't interested in compromise.

"For 10 months, the company has said we want part-timers. They never said we want them to be assigned. Once we agree to give, the company says, 'It's not that.'"

And if the parties can't agree to rules on part-timers?

Watterman said he'll continue to insist on a 12.5-hour spread time, which the union continues to say it won't agree to, no matter what. Despite loss of wages and benefits, drivers have unanimously rejected CCTA's two most recent offers.

"Every time we vote, its unanimous, and they up the ante," Bergerson said Tuesday. "We're not getting paid, we have no health insurance, they're [considering] hiring scale, and we're still picketing. We're committed." ☐

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NATE BERGERSON

reducing the number of solid, middle-class jobs. Full-time drivers at CCTA earn a base wage of \$42,500 and can earn significantly more with overtime pay.

An independent fact-finder brought in by both sides in hopes of resolving the impasse ended with the CCTA's proposed compromise. In hopes of moving beyond the current standoff, CCTA last weekend announced its offer slightly asking for just five part-timers in the first year of the contract and up to seven in the following two years.

And on Monday, the drivers signed a shift in their position. In an interview, Bergerson said drivers would agree to allow CCTA an unlimited number of part-timers — but only if the agency agreed to the 12.5-hour spread.

# Will the Keurig Green Mountain Cold-Cup Project Heat Up the Local Economy?

BY ALICIA FRIESE

First came Tennessee, California and Quebec. Next up: the United Kingdom, Sweden, Australia and South Korea. Keurig Green Mountain, in its executives' say, is going global.

Locals wondering what this means for Vermont should look to the server lines for answers.

In February, Coca-Cola announced that it was buying a 10 percent stake in the company, formerly known as Green Mountain Coffee Roasters, for \$1.25 billion, the first step in a 10-year partnership to distribute Cold-Cup drinks in Keurig's future markets, the cold-cup design.

The new alliance is expected to propel KGM into the international beverage market. "The great, great majority of our business is here in North America," KGM chief executive officer Brian Kelley told stockholders at the annual meeting on March 6. "You will see over the next few years [how we] will change that as we expand globally."

When a local company grows, it's usually labeled a success story. But in Vermont — not exactly a haven for multinational corporations — growth spurts of a certain magnitude can stir concern among employees and members of the broader community.

"There's always a certain amount of anxiety among Green Mountain employees that as the company gets bigger and more complex, at some point some set of what they do in Vermont will be located elsewhere," said Ken Belliveau, director and managing administrator and vice president of Waterbury's planning commission. KGM operates plants in both towns.

Will economic benefits from KGM's new partnership flow to the state where it all started? Or might the company decamp for the warmer climes and more conveniently corporate home base of Atlanta-based Coca-Cola? At this point, KGM isn't saying much about what the Cold-Cup partnership will mean locally.

But last week, the Williston select board approved KGM's unusual request for additional wastewater capacity. The company, which operates a distribution center on Marshall Avenue, asked to more than triple its output, giving it the potential to use a total of 14,000 gallons per day.



And in that request lies a new drink. The product at the heart of the deal with Coca-Cola — cold beverages, sparkling and still, packaged in a single-serve pod — will roll out from Williston first.

KGM spokeswoman Sandy Yasen confirmed that the company plans to set up an early production center (EPC) in Williston, where it will perfect the process of churning out cold-cup beverages. The new products are slated to hit retail shelves during fiscal year 2008, which starts at the end of September.

Yasen said she couldn't say much beyond that, but according to Frank Croft, president of the Greater Burlington Industrial Corporation, the Williston EPC entails a \$90 million capital investment — mostly for equipment.

And based on a memo from the Williston planning commission to the town manager, KGM expects to hire roughly 120 new positions at the center. The company website currently lists nine Williston-based jobs related to the expansion, the positions range from engineer to maintenance technician.

"It's a huge opportunity," Croft said. "What this shows me is this company has confidence in its employees here."

The state didn't sit idly by, willing to see if it would get in on the cold-cup booster. Within a month of the Coca-Cola announcement, the Vermont Economic Progress Council awarded a million dollars in cash incentives to KGM, contingent on the company meeting established growth targets. That incentive,

according to Paul Kinney, director of the Vermont Employee Growth Incentive (VEGI) program, "is related to the Coca-Cola deal, and we hope the incentive will assist Keurig Green Mountain will consider Vermont for the initial line that will produce the new product."

Williston moved quickly, too. Belliveau said KGM officials approached him shortly after the Coca-Cola announcement because they needed to know they could secure sewage capacity before committing to the location. Roughly one month later, the select board gave its blessing.

The decision wasn't controversial, according to Belliveau — KGM's presence is highly valued by the town — but neither was it taken lightly.





# Lawmakers Consider Historic Overhaul of Vermont's Education System

BY KATHRYN FLAGG

**R**ate standardization is not, personalized education is in. Textbooks are fading and *choice* is ascendant. But while education itself may have evolved greatly in Vermont since the 19th century, the state's systems of governing its schools — a patchwork of small, mostly town-by-town school boards — has remained largely unchanged.

The state could be in for a shake-up, however, if legislation passed by the House education committee late last month gains traction in the final weeks of a busy legislative session. Lawmakers are pushing a bill to slash the number of school districts in Vermont from 273 to roughly 50 in the next six years.

The bill, H.853, could radically reshape the way schools are governed in Vermont. Instead of handing out details of local school budgets to their own families on Town Meeting Day, towns would band together in 16-22 districts with an average 1,250 students each.

"It's very difficult to break that mold with how we've been doing things at the local level," acknowledged Rep. Peter Peltz (D-Woodbury), a staunch supporter of the bill who helped committee chair Rep. Deborah Desmaris (D-Barre) shepherd the legislation to its current vote in committee.

Vermont has the smallest number of students per school district in the country — just 312 on average, less than 10 percent of the national norm, according to a 2009 report to the legislature. Lawmakers have tried to provide financial incentives for school districts to consolidate voluntarily — most recently in 2010 — but only one group (the towns of Randolph, Londonderry, Peru, and Weston) took the bait. The incentives included reductions in property tax rates for four years following a merger, as well as a provision that would allow new districts to keep the proceeds from closing or selling school buildings instead of refunding a percentage of the sale to the state.

The new push for mandatory consolidation has some advocates of local control sounding the alarm. But supporters counter that without restructuring Vermont's school governance system, communities might find themselves with fewer choices than ever before.

## SCHOOL DISTRICTS IN VERMONT, 2014: 273



## PROPOSED SCHOOL DISTRICTS IN VERMONT, 2020: 50

"Unless we change things — local control is going to be, 'Are you going to cut your music program or are you going to cut your art program?'" said Dan French, the superintendent of the Bennington/Rutland Supervisory Union. "That's where we're heading if we don't do governance change."

The rhetoric on both sides of the issue couldn't differ more starkly. Proponents of consolidation say it's a necessary move to modernize Vermont's antiquated patchwork of small — and in some cases, tiny — school districts. Consolidation, they say, would offer more opportunities for students, particularly those in smaller rural schools.

For instance, larger school districts could hire — and share — language, arts and music teachers, or explore the possibility of magnet programs.

"I think there is growing evidence that there's real inequity in terms of learning opportunities for students across the state," said French, "and you don't have to go to the Northeast Kingdom to see it. I can see it in my own schools."

The legislation also claims to cut costs by centralizing resources, a change that proponents say is essential in a state where per-pupil expenditures consistently rank among the top five in the country.

"If this effort doesn't work, we're going to have to come back to it pretty soon because we're financially on the edge of a crisis," said French.

But opponents — as, perhaps more accurately, skeptics — say that district consolidation is simply the first step toward closing treasured community schools. They question whether centralizing administrative functions would save real money in the long run.

"When you have a choice between democracy or bureaucracy, I'm going to favor democracy," said Bill Mathis, a former superintendent who now serves as the managing director of the Colorado-based National Education Policy Center, which produces peer-reviewed research intended to inform education policy discussions. Mathis still lives in Vermont, and sits on the state board of education, which voted 6-1 last week on a motion supporting H.853, his was the lone voice of dissent.

Mathis was the master of consolidating some traits; his former supervisory union, Rutland Northeast, consolidated functions such as hot-lunch preparation, bookkeeping and transportation.

"There are places where you can get economies of scale," he said. "But that doesn't necessarily lead to decreasing the local people who care very much about their school."

Many friends, a Randolph resident and the former policy director of the Rural School and Community Trust, also opposes the push for fewer districts. He's watched states grapple with consolidation for 15 years.

"It always ends up being the case that consolidation is something that the politically strong force on the politically weak," he said.

The bill has support from the Vermont Superintendents Association. Last week, the Vermont School Boards Association decided not to take a position on the legislation, but it did hold a series of meetings around the state on the issue this spring. Steve Dale, who heads up the School Boards Association, said that the reaction varied widely.

"It's a challenging and sensitive conversation," said Dale. "It requires us to strike the balance between the best interests of our students and our taxpayers [and] balance that with our deep love of

## EDUCATION

our very, very local democratic process — We have to find a way through this that respects both.”

Proponents of the bill hope that the framework they’ve sketched out does just that.

“This is not done with a decree in pencil,” said Pellet.

As written, the bill would allow communities to draw up their own larger, R&T districts in the next two years. Towns that don’t draw up their own districts would have to be assigned to larger groups as part of a statewide plan.

The legislation still needs to make it through two House committees — Ways and Means and Appropriations — before heading on to a full vote in the House. If it makes it to the Senate, it will face the scrutiny of the Senate Education Committee — whose leader, Sen. Dick McCormack (D-Windsor), Pellet describes as “agnostic at best” on the issue.

district. At its peak, this system served just under 100,000 learners and included 2,500 school districts — a dispersed governance structure that, according to a 2009 report from the Education Transformation Policy Committee to the legislature, made it difficult to ensure the quality and equity of public education.

In 1893, after more than two decades of trying to reorganize when they consolidated among common schools, the legislature mandated it. In the years since, Vermont has added supervisory unions and union high schools and middle schools, but today’s 279 school districts are largely unchanged from the system developed in the 1890s.

Only a few communities in Vermont have put school district consolidation to a vote in recent years — and in every case except one, the proposals have failed. Two of five towns blocked the consolidation of the Chittenden East Union in 2008. Both Plutcher and Fairfax rejected a measure to join forces that year, too. The three towns in Orange Southwest Supervisory Union failed to consolidate when one town narrowly defeated the proposition (Supervisory unions in Vermont consist of groups of as many as 16 individual school districts, often with little uniformity in how they operate, with some providing powerful central offices and others offering more as loose confederations of individual districts).

In Addison Northwest Supervisory Union, communities have voted twice on the idea. Initially, in 2008, the communities approved the plan, which would have created a unified board with 12 seats, but then a recall vote in Addison overturned the measure. Longtime school board member Bob Hart says that many in town regarded the supervisory union as “the evil empire.”

The five communities voted again on the prospect in 2011. Addison got on board, but this time Vergennes voted against the plan, and without universal consent the plan fell apart.

“One of the things that I said at the time was, ‘Look, we can either do it ourselves or wait for the state to tell us to do it,’” said Hart. “And now the state is going to tell us to do it.” ☐

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BILL MATTHEIS

“I think the entire committee is working hard on itself in keeping an open mind,” said McCormack. “But an open mind doesn’t mean I’m completely neutral — take it or not, even if you’re pre-consideration, it is a profound disruption of the status quo. It’s a very deep re-examining of how we do things.”

McCormack added that though he’s often opted to deviate from tradition in Vermont, the “burden of proof” is on those who want to change. “He said there’s the possibility his committee would kill the bill — in which case we’re the shark at the garden party.”

It wouldn’t be the first time the legislature has mandated top-down consolidation. In the 19th century, Vermonters used the “common school” system, in which towns had multiple small schools, each operating on its own

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Received 12 November 2003; accepted 10 February 2004



## Warren's Scrag Mountain Music Brings Together Composers and Community

BY AMY LULY

**S**CRAG MOUNTAIN MUSIC, founded in 2003 by Warren residents **HALEY BOWEN** and **EVERETT BOWEN**, isn't your conventional classical chamber group. Audiences are told to "come as you are, pay what you can" — resulting in casually dressed listeners and a collection basket instead of tickets. Concertgoers are also encouraged to handle the instruments, look at sheet music when it is passed around and share opinions of the music, which is often new.

During one concert, the audience even made "sustaining wind sounds" under the direction of a volunteer conductor, the prolific Scrag fan **MARGARET JOHNSON** of Warren's *Bachlog*. At a soprano recital treated with Davis Upshaw and her husband, Pratts, 28, a double bass player and former Carnegie Hall fellow, call this approach "community-supported chamber music."

This year, Scrag added a new way for the community to interact with music: a composer-in-residence program. The four-week residency held by 25-year-old New York City composer **Leslie Beecher**, began in October with a performance of one of Beecher's earlier works. It will culminate in May with the premiere of a



new one, for guitar and soprano. (This work is Scrag's first commission.) The community participation part of the residency comes next Tuesday, April 6, when audiences will be invited to help Beecher develop his as-yet-identified, unfinished work as an event that Scrag's founders are calling a "Keep Open Composing Session."

With her 18-month-old boy asleep in the background, Beecher explains during a phone call what makes the event exciting. "[It] allows the composer

to work directly with musicians prior to performance," she says, noting that most composers work in isolation until the premiere. And community members will have the chance to "witness the compositional process, ask questions and share their own perspectives" on the subject of Beecher's estate.

Usually for a composer as young as Beecher, that subject is aging. "It's not an easy topic, but it's a universal one," Beecher says.

Beecher's librettist, Canadian **Lisa Balfanz**, is donating the soprano's lines from interviews she has been conducting with older Toronto residents about their thoughts on aging. Balfanz will be present at the Vermont concert to interview more folks and listen to audience comments.

Beecher, reached in New York, says that, so far, "Lisa's interviews have turned up these amazing observations" about "the patterns and rituals we fall into as we age, and the self-awareness that goes along with that." One interviewee, he recalls, commented wryly that, in obituaries, "nobody dies any more," they simply "pass." Balfanz is capturing such "bits" and creating "little poems" from them, Beecher adds.

The composer became interested in aging partly as an offshoot of his compositions based on stories told by his father-in-law's grandmother, who escaped the Soviet invasion "on the last boat," as she told Beecher. His string quartet *Three Movements May Be True*, performed by Scrag in an earlier residency event, is a meditation on the transience of cultural identity through stories and songs.

Beecher's first work on the subject

## Norwich Speaker to Explore 'Living Architecture' as a New Path to Sustainability

BY AMY LULY

**V**ERTICALLY FARMING is a network of sustainable practices. Local is regularly protected from development. Old buildings are renovated to be more energy efficient; many new ones are built according to LEED or other energy conservation standards. Renewable energy sources are taking hold incrementally. And more and more Vermonters are making individual efforts to recycle, compost and generally lessen their impact on the environment.

Sounds good, right? But there's a problem with this idea of sustainability, according to **RACHEL ARMSTRONG**, a senior lecturer in the School of Architecture, Design & Construction at the University of Greenwich, London.

"Consuming less, recycling, composting — ultimately you are still a consumer," Armstrong points out during a phone call

from London. She wants people to get beyond "just reading package labels and deciding to buy or not to buy."

As an alternative, Armstrong suggests "living architecture," the subject of her popular 2009 TED talk and the title of her 2012 TED Book. Rather than being constructed from manufactured materials that differ from each other only in the degree of harm they do to the environment, living-architecture structures emerge from materials that share the properties of living organisms. Armstrong will explain her proposed paradigm shift in a lecture titled "Ecological Cities" on Thursday evening, April 6, at Norwich University — home to the state's only professional graduate degree program in architecture.

Living architecture goes beyond green roofs and solar panels. The science Armstrong envisions would synthesize

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ARON TERNIK



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MARGARET JOHNSON

of three collaborating organizations, Opera Philadelphia, Giffman Chamber Opera in Manhattan and the Music-Theatre Group in Brooklyn. Giffman — which New Yorker music critic Alice Ross recently called “New York’s leading alternative to the Met” — presented Beecher’s chamber opera *I Have No Words to Tell You* in February.

That is the kind of top-flight talent Beecher draws, impressing audience members such as Johnson. “These Juilliard- and Carnegie-performed folks show up in their jeans. It’s so accessible — to young and old, to not-so-trained ears and real aficionados,” declares Johnson, who puts herself in the “not-so-trained” category.

Will she be at the Mary Open Composing Session? “Oh, absolutely,” Johnson responds. “I’m going to the community stuff.” ☺

## INFO

Spring Mountain Music’s Mary Open Composing Session (with composer Lenora Beecher and musician, Tuesday April 4 7 to 8:30 p.m.) in the Carmel Facilities at the United Church of Christ, Free. Info: [springmountainmusic.org](http://springmountainmusic.org).

metabolic processes already present in the natural world. Synthesizing chemically engineered “protocells” would mimic nature’s productive functions. Mobile machines, which are inert and need energy input to function, protocols are living matter (means the DNA) whose metabolic processes might actively reduce problems such as global warming.

One example the charismatic academic often cites is a protocol in the form of oil droplets containing ground calcium chloride. This paste might be used to coat buildings, she suggests. The oil would allow for the slow release of the calcium chloride, which, when rained on, would “incubate, react with the carbon dioxide in the rain and produce a deposit of natural carbonate” as Armstrong explains in a 2012 interview with *New Scientist*.

That metabolic process would have two positive results: CO2 would be absorbed from the atmosphere, and the accretion of calcium carbonate over the surface of the building — think limestone, a calcium carbonate deposit formed over millions of years — would

strengthen the building itself. Most buildings’ surfaces are worn away by weather, this kind would be “self-repairing,” as Armstrong puts it.

That was the idea behind her TED talk, which has been viewed about 400,000 times online. In it, Armstrong proposed using the increasingly waterlogged city of Venice, Italy, using such a coating for the underwater woodpiles that support it. Left alone, that process would grow a limestone reef under the entire city, which would create habitat for the local aquatic wildlife and physically secrete the urban environment with nature.

“Right now, [Venice] is rotting around on stilts over the sea,” Armstrong quips. “The idea is to build a platform shoe.”

When asked whether the buildings would be at structural risk with such an uncontrollable living process about to seep them, Armstrong comments, “The notion of control is a cultural expectation. In some ways, we’re not in control of anything. Our machines have given us the impression that we have control over

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# Ken Burns Documents a Vermont School's Gettysburg Address Project

BY ETHAN DE SEIFE

**D**ocumentarian Ken Burns refers to it as "the Address." A group of Vermont students and teachers who know the speech exceptionally well just call it "the Gettysburg." Whatever name it's given, *Alison: Lincoln's 1863 Gettysburg Address* is undeniably one of the most important documents in American history. Burns' new film shows how that 10-minute, two-minute speech remains relevant today.

Burns' subjects are the 50 students of Putney's Greenwood School, a progressive institution for boys aged 10 to 17 who have what the school calls "learning differences." Every year since Greenwood's founding in 1978, its students undertake to study, memorize and deliver the Gettysburg Address. For them, the successful performance of the speech is a badge of honor and a rite of passage. For Burns, it's the inspirational — and fundamentally American — source material for his new film, also simply called *The Address*.

Known for his passion for American history, Burns, a resident of nearby Willsie, N.H., was asked about 10 years ago to judge the speech competition at the Greenwood School. Out of neighborliness and curiosity, he says, he accepted, not knowing how emotional the event would be. "I was moved to tears," Burns says in a phone interview with *Screen Daily*. "I kept coming back. I was drawn irresistibly to the inspirational power of these boys and the work they do."

The more inspired he got, Burns says, the more compelled he felt to make a film about the subject, even though he knew the topic demanded a thoughtful approach quite different from his signature style. That style, familiar to anyone who's seen Burns' acclaimed PBS documentaries such as *The Civil War* or *Baseball*, involves frequent and creative use of archival photographs and letters. By contrast, *The Address* employs a cinema vérité style: camera operators working as unobtrusively as possible to capture "fly-on-the-wall" happenings as they unfold.

The style of the film is not "pure cinema vérité," Burns says, in that it employs voiceover narration (read by Greenwood students) and a musical score. But such labels don't seem to concern the filmmaker, who is much more interested in the ways that this



Making voice at Greenwood School in Putney

150-year-old speech resonates with the educational struggles of the students at the Greenwood School.

"The Address itself is so supremely, perhaps important to us to this day," Burns says. "It's our opening system. The Declaration of Independence was Operating System 1.0, but Thomas Jefferson owned other people. The Gettysburg Address is our Operating System 2.0, and we haven't replaced this one."

For Burns, the Gettysburg Address isn't a metaphor for the Greenwood students' achievements but something more. "The struggle of the boys is directly related to the new birth of freedom that Lincoln was talking about," he says.

The *Address* was shot at the Greenwood School from November 2012 to February 2013. Both Burns and Greenwood headmaster **ANDREW MILLER** use the term "unabled" to describe the way the small film crew integrated itself into the school's daily goings on. "Because of who they were and how they interacted with the students," says Miller in a phone conversation, "this film crew really became part of our Greenwood family. What started as a pretty intimidating experience — having



a cinema around everywhere you go — became really normalized."

Miller adds, "I believe the film is reflective of our true culture and community and our true day-to-day life. It's a huge testament to Ken and his crew. It's a remarkably accurate representation."

The headmaster is especially sensitive to the theme of the studio representation of Greenwood students. After he discussed with students, staff and parents whether the proposed documentary was a good idea, they arrived at a decision, he says. "If we're going to trust anybody, we're going to trust Ken Burns."

The *Address* itself draws its strength from its depictions of the students, many



of whom are drawn by the task of learning and reciting such a momentous and eloquent oration. Burns calls particular attention to a moment in the film when a highly articulate student named Jim has a "meltdown," yet is the first to congratulate his friend Nid when the latter overcomes his own difficulty with the speech. "You can't write that," says Burns. "That's what's so beautiful about these boys."

Burns' latest project has another Vermont connection: *The Address* will premiere at the **LARSEN THEATRE** in Rutland on Wednesday April 2, with the filmmaker present. The same theater has premiered several of Burns' earlier films.

The connection between Burns and the Lathrop has the same core as that between Burns and Greenwood: good old-fashioned neighborliness. Though he lives across the state line, the filmmaker refers to the Lathrop as "my neighborhood theater."



**DR. MURKIN**, managing director of Latchis Arts and the Latchis Corporation, is delighted to have Barnes as a neighbor. "Ken is really amazing," she says. "So talented and so passionate and so articulate. Whenever we get the opportunity to host him on stage, we call the docu and make it as."

She adds, "I think we understand each other as far as knowledge of what we're trying to achieve here, which is to become a community-building resource, more than an entertainment venue."

## IF WE'RE GOING TO TRUST ANYBODY, WE'RE GOING TO TRUST KEN BURNS.

STEWART MILLER

Inspired by Governor's Gettysburg Address project, Barnes has launched a "Kenia the Address" initiative. This ongoing project, which has already received a good deal of media attention, is designed to highlight the importance of the address by soliciting readings from public figures. So far, videos have been submitted to laurel@keniaaddress.org by Barack Obama and every living former U.S. president, by media figures such as Gwen Ifill and Wolf Blitzer, and by entertainers including Whoopi Goldberg and Rita Moreno. Barnes and the crew of *The Address* committed to learning the speech, so will.

The Governor's School is adding the essence of the film's release to broaden its own learning initiative. Miller says it has teamed up with 13 other American schools "with similar missions" to hold a national competition for the delivery of the Gettysburg Address. "It's a wonderful way to bring us even larger group together," says Miller. "We're breaking down process-oriented notions about what it means to have a learning difference. What these kids do is truly heroic!"

## INFO

The Address by Ken Burns arrives on Wednesday April 2, 7 p.m., at the Latchis Theatre in Burlington. The event is sold out, but the film will be shown on Vermont Public Television on Tuesday April 16, 9 p.m. (check local.com, keniaaddress.org, vptv.org)

## Architecture

artisans," also continues, but that impression is belied "when the environment is changing so drastically."

To challenge such cultural assumptions and set the groundwork for her proposals, Armstrong draws in her work on philosophical concepts. They include Gilles Deleuze and Felix Guattari's idea of "assemblage"—a way of thinking about the social world as not fixed but consisting of loose, heterogeneous groupings—and Slavoj Žižek's deconstruction of the term "nature." Armstrong is a true Renaissance woman who first trained in medicine, has worked in television and communications, and will soon complete a doctorate in architectural design.

"She's one of those rare people who has trekked out into all of these," says architect **JOHN TERNIS**, Merench's dean of the College of Professional Studies. Ternis helped choose Armstrong for the university-wide "Budd Lecture Series" in part because her talk will appeal to business and engineering students, too. "Sustainability only works if you're working holistically," he comments.

Still, architecture students, as well as the invited public, stand particularly to benefit from Armstrong's insights. Says Ternis, "She is asking us about truly sustainable building that goes a step further than renewable materials and more sustainable energy sources. She's talking about building with internal intelligence systems—the smart methodology that allows us, for example, use to create structures, but expanded to a larger scale."

When it comes to the built environment, Ternis adds, "There is such a long timeline in creating a building [that] you need to have your finger on the pulse of where technology is changing. Rachel is good at seeing that, and she's good at communicating that."

## INFO

Biological Cities is a talk by Rachel Armstrong, Thursday April 3, 7 p.m., at Planning Library, Norwich University in Northfield (call 800-555-5523, [norwich.edu](http://norwich.edu))

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## Hashtag Harry



## Dear Cecil,

I was just watching "Animal Planet" and they said in one of their "Fun Facts" that Isaac Newton invented the cat door. Can this possibly be true? Reminds me of another story I came across: that old-school pin-up Hedy Lamarr invented a torpedo guidance system. Hedy Lamarr?

### A Fascinated Fan, Atlanta

Since Newton inventing the cat door is the stupidest thing I ever heard. Will that's not true. At the Straight Dope, where we've got high-sounding Sharpton, the competition for stupidest thing is pretty fierce. However, this one is definitely up there.

The Newton cat-flap idea has been kicking around for (approximately) more than 200 years. Here's the whole story, as best I can discern it.

1. Isaac Newton (1643-1727) did much of his pioneering work in mathematics and optics at Trinity College, Cambridge. There's no evidence he had a dog cat.

2. After Newton's death, his story became associated with the usual legends. According to a 20th-century history of Trinity "Newton mythology has it that he invented the cat flap in order to allow his cat to leave his rooms without disturbing

the light while he conducted experiments into optics. The earliest known version of this is from an essay of 1802 which (in defense of the Irish-enthus) complains that Newton cat two holes in his room for the cat and its ladies, not realizing that the ladies would follow the cat."

3. In an 1827 memoir of his years as a Trinity scholar a century after Newton, mathematician John M.P. Wright relates the above story, adding this embellishment: "Whether this account be true or false, indisputably true is that there are in the door to this day two plugged holes of the proper dimensions for the respective apertures of cat and mistress." I haven't been able to confirm the existence of the former holes, as the brick researcher now stationed in Britain elected to attend Oxford instead. However, assuming Wright was lying, we may conjecture as follows: Someone spots holes

of unknown provenance in the door to Newton's old rooms, assumes Newton put them there, notes they're the right size to fit cats, and contrives a story to fit the holes.

4. Told initially to illustrate the foolishness of the man, this much-repeated tale was seized upon by someone, presumably a cat fancier, for the different purpose of establishing that one of the great scientific minds had devoted a few clock cycles to creating a convenience for cats. This is the form in which the tale is usually seen today.

5. However, even if the holes were Newton's doing, the early accounts don't say Newton invented the cat door or flap, which is the crux of the claim. Merely cuttings holes in a larger door as an animal entrance long predates Newton. Online we find a photo of a cat hole in a door from 15th-century France, and a cat hole figures in "The

Miller's Tale" from Chaucer's *Canterbury Tales*, written in the late 1300s. I got the latter from Wikipedia, which seems well cited usually, but (5) just because it's in Wikipedia doesn't prove it's wrong, and (6) I checked in Chaucer and it's there.

In short, Newton the cat-flap inventor "crack."

As for actress Hedy Lamarr's invention, in most of the celebrity-invention stories you hear about, the celebrity is more or less in the business of inventing things, or had others do the inventing for them. For example, filmstar George Lucas has his name on many inventions, but most come out of his movie special effects shop, Industrial Light and Magic.

Nonetheless, a few Hollywood types did invent things that had little or nothing to do with their careers. Examples:

- To cite the best-known example, yes, actress Hedy Lamarr and composer George Antheil were awarded a 1942 patent for a "frequency-hopping" device — to prevent radio-guided torpedoes from being jammed by the other side, their invention changed transmitters.

frequencies at short intervals. Transmitter and receiver were kept synchronized on the same wavelength by attaching player piano rolls to both. Many boys failed at putting their player pianos in two spots, and the technology wasn't employed by the military until the 1960s. But it's proven durable since then — today you can find frequency-hopping spread-spectrum technology in some cellphones.

- In 1968, magazine *Play* (I'll bet) patented a "hydrotherapeutic stimulator" — basically, a healthful organization for women featuring a user-controlled water jet plus a vibrating seat. One assumes this device came of filling a niche. Nonetheless —
- ... my favorite celebrity inventor remains Neil Young, whose name is listed on 22 patents for model-carbon technology. I suspect Ned was more the facilitator than the prime mover on these inventions (41 men have held a minority interest in Lamarr). But to use a rock legend as an engineer's soap at the controls of a menap of model cars chases — all I can say is: (1) how there, and (2) who knew?

### INFO

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## Roger Wilco

I was a huge soreball for so late in the season, just over a foot and a half in Burlington when it finally stopped coming down on Thursday by Friday afternoon, it had reached 50 degrees, and the street streamed with sweat. Toward evening, the temperature dropped below freezing again, and the Queens City became Ice City. Then, at 7 p.m., as a freezing touch and gusty wind of rain and sleet, a one-hour snow squall deposited another inch or two atop the ice and resulted in what the local media called a "black diamond" degree of driving difficulty so severe by disorienting motorists everywhere.

I wasn't about to lose a Friday night's worth of two revenue, so I hit the road at eight o'clock, but now and then I'd turn back to the life of a Vermont cabdriver, if you can't deal with wintry road conditions, you are in the wrong line of work.

The entire night was a grand. Not just negotiating the treacherous roads, but contending with the customers. It was one of those nights when everyone seemed angry and down. (Like many old men and boys I've met, I am a firm believer that the City was a communist personality, complete with mood swings.) And even the relatively jolly fares were acting weird.

Two girls, a tall blond and short brunette, huffed me and jumped into the back seat. "Rapher Road, please," the blond requested. "Do you know where that is?"

"Sure, peab," I replied. "That north of Tall Corners."

"Take the interstate, please. It's quicker." "Fig-shdger, I thought, but said, "Roger, wite."

"Roger who?" the blond asked, stomped by my unclear hints.

"I'll take the interstate," I clarified. "The interstate was no better. If the plow had been deployed to salt it, I couldn't tell. The instant we turned off

at the Wilketen exit, the blond said, "Well over I can't wait any longer."

I shot over to the shoulder, where she leapt out and did her thing by the side of the road. While she was out there, her friend said, "I had no idea she was feeling queasy. I mean, we definitely had a few beers, but still!"

I said, "Mom, I couldn't even tell she was drunk. Your girl can hold a drink. Well, on second thought, she's drinking at three, so maybe not so much."

Good, the impatience returned to her seat, and I passed her a complimentary

**HER FRIENDS CALMED HER DOWN, ONE OF THEM PAID ME, AND WE WERE ON OUR WAY — ME AND THE AFRICAN DUDE.**

napkin. "Thanks," she said. "It took a lot to hold that in until we got off the highway. I almost didn't make it."

I didn't like the sound of that, and said, "Well, speaking on behalf of cabdrivers everywhere, do not wait for this happens again. It's fine to sit on the highway. The more time, I mean, the overwhelming principle is not in the cab. So breathe for that, okay?"

I couldn't tell how she took my slight admonition, but I couldn't let that pass without setting her straight.

My very next fare was a giggling two guys in front of Nectar's. The guys were clearly drunk — no ambiguity there — but the girl appeared alert. As the boys giggled into the back seat, she asked me, at my window, to drive her friends to Pitches Road.

"Do they get money?" I asked — always the 64-thousand-dollar question.

"Start, you got money in your?" she asked one guy, the incrementally more sober of the pair.

"Yeah, I got money, I got money," he replied in a drowsy, bored tone.

On the ride up the hill to Wilketen Road, the guys in the back were quiet as a couple of dormice, which is how I like my customers, especially drunk ones. When I turned toward Pitches Road at Al's French Fry's, I called out, "So is there know when we get to your place?"

That's when I noticed the moaning. Glancing up at the microwave mirror I saw the two of them were out like lights. I pulled over and shifted into park. Reaching over the seat I shook Barry's leg. "Wake up, man," I said. "We're on Pitches Road."

One eye slowly opened. "Back right," he said, and promptly returned to his golden slumber.

"Wake up, then!" I shouted this time. "We're at your house!"

"There was a little white bit, but at this point I just wanted those guys successfully extracted from my cab so I could head back downtown and make some actual money. My hope of getting paid for this fare was fading fast. Given their extreme level of intoxication, I knew it would be friction, and I might as well just skip the song and dance I'd seen this movie before.

Suddenly conscious, their popped out of the cab and stumbled around to the other side. Opening the door, he said, "Wake, your ass up. We're home."

After some snoring, groaning and peeing, their ultimately dragged Wilketen out of his seat, and the two of them staggered up the street. I hate getting sniffling, but I was thrilled to see them out of the cab. The way they had been out cold, I thought I was going to need the Jaws of Life.

My last fare of the night was a tall African man in the front, when I started up with four falls — three girls and a guy — who squeezed into the back. All five of them were drunk and sobbing, which I had already identified as the theme of the evening. The backseat customers were going to South Wilketen, my seatmate was bound for Shelburne Road. He had told me the exact address — three miles, in fact — but I simply couldn't resist it not with his pronounced accent. I did get "Shelburne Road!"

On the short leg up South Wilketen, the man in the front kept trying to engage one of the girls in the back. She was having none of it and grew angrier by the minute. When I stopped at their destination, he said, "What do you say, darling? Maybe you want to come home with me?"

At least, I think that's what he said. He was probably a really serious immigrant, his English was stilted, and he was embarrassed. I believe I got the gist, anyway.

The girl replied, "This fellow is an eye, you think I can't understand a fucking word you're saying, just shut the fuck up!"

"Hey, now!" I belated into the cab, to all concerned. "Don't, please, please. No need to get all bent out of shape."

The girls' friends calmed her down, one of them paid me, and we were on our way — me and the African dude.

"Oh my," he said to me. "She was angry girl."

"Yes, she?" I said, nodding my head and chucking at this entire discordant night, now peacefully moving to an end. "Don't let it go to your head, though." I even said, speaking in much to myself as to my customer. ☺

### INFO

Wrote for a feature story on Vermont's taxi scene for the October 2008 issue of *Esquire*. Columnist Jeffrey Porter. Email: [jeffreyporter@esquiremagazine.com](mailto:jeffreyporter@esquiremagazine.com)



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**P**eter Jerusalem is having a ball of a time. Seated at the Stearny Model II grand piano of producer Will Ackerman's Imaginary Road Studio in Danvers, Vt., the pianist is struggling to play a particularly lively section of a song he's recording for his new album.

Ackerman and his recording engineer, Tom Kison, are at the helm of the huge mixing board on the other side of the wooden stage, listening with great focus as Jerusalem grinds through take after take. After each attempt, Jerusalem, a quiet but imposing man whose black necked turtle-neck alone tends to dominate his barrel chest, bows his head in a mixture of solemn concentration and growing frustration.

"He's not gonna get this one today," says Ackerman, clad in a black turtleneck of his own. Kison nods in agreement, twirling a stick on the board. Kison is not wearing a turtleneck, but his black sweater with a three-quarter zip-up neck is close enough for jazz. Or, in this case, new jazz.

It's the right hand part of the song's hook that's giving Jerusalem trouble. The section consists of a rhytzing piano run that flows in a winding race-track line in the 1950s Bruce Hornsby hit "The Way It Is" — so much so that the three men casually refer to the tune as "the Hornsby song." It's a mellow little arpeggio, but every time it comes around, Jerusalem's otherwise nimble fingers stall. He loses the rhythm, and the whole thing derails. Every time, almost on cue, Ackerman and Kison exchange furtive glances.

After the seventh or eighth — 100% 12-8? — such instances, Ackerman turns to Kison.

"You know, Bruce Hornsby is a great broke old player," he says, his face turned from a recent smiling vacation in Florida. "You always wanted him on your team to pick up grooves," he continues, in earnest notes tumbling from the master speakers. "Otherwise, he was gonna come dunk on you."

That would be a newsworthy tip-off that Ackerman is a prolific record-selling, Grammy-winning guitarist and producer. He is most famous as the founder of Windham Hill Records, an influential label that has become globally synonymous with "new age" music — a term Ackerman openly despises. The boss of Imaginary Road — nestled whimsically but perhaps also far the steep, misty mountain road one must navigate to reach it — is lined with gold and platinum records from projects Ackerman has produced in his 40-plus-year career. These include his own and several by Windham Hill's one-time star artist, pianist George Winston.

With the notable exception of guitarist Michael Hedges, Winston is the best known of the new age — er, contemporary instrumental musicians with whom Ackerman is associated. But Ackerman has produced records for many of the world's most respected artists in first-rate, grungy-sounding folk. His clients have ranged from classic heavyweights such as Jeff Oster, Alex Sten, Philip Anselmo and Ackerman's own cousin, Lita Stoen, to up-and-coming players including Jerusalem, David Arca (Bryner and Rainald's Masala) and Ackerman has a knack for identifying prodigiously talented unknowns, most recently Virginia-based 17-year-old guitar wunderkind Mathias Peiser.

Outside the instrumental sphere, Ackerman has spearheaded records for, among many others, folk singer Patty Larkin and singer/pianist Julia Gerlis. He's composed for pop star Kenny Rogers. After Ackerman sold Windham Hill to music-label BMG in 1992, a non-compete clause prevented him from releasing records for three years. So he produced spoken-word albums under the label Gang of Seven. These included albums for the late Spelling Girl and Ackerman's Windham County neighbor, humorist Tom Bolter — you can

almost see Bolter's house from the floor-to-ceiling windows of the studio overlooking the picturesque West River valley.

With apologies to Don Quixote and Vermont's own Jerusalem Goldenrod, there's a distinct possibility that Ackerman is the real "most interesting man in the world." He gets invited to resorts in the Caribbean tooting shots for the Sports Illustrated weekend issue. He's tight with Japan's royal family. He didn't merely build his mountain-top studio and surrounding compound in southern Vermont by hand; he cut down the trees as the wood he used and milled the lumber in a dramatic pseudo-bust, he practically stole the piano that resides in his studio —

Confronted with his own mortality, Ackerman says, he began to reflect. What he discovered surprised him.

"I always thought I'd be afraid of death," he says. "But I was young then, before the staff was to me, feeling more after more of gratitude to all of these memories washed over me. And I realized that I wouldn't have changed a single thing in my life."

Given Ackerman's recommitments, that's hardly a surprise. This is a man who has followed his passions and become wildly successful. It would appear he's led a charmed life — not in many respects he has. But, just as Ackerman's tranquil music can turn complex and moodily below the surface, his own story has a darker subtext.

# King of the Hill

In the studio with  
Windham Hill Records  
founder Ackerman

BY DAN BOLLES



WILL HART/PHOTO STOCK



SAVED AND PHOTOS BY ACKERMAN

which is now famous in its own right — from filmmaker George Lucas' Skywalker Ranch. The Barn is strong with Ackerman (though he did not end up paying for the instrument). He rocks black turtlenecks with impunity. He pairs up Bruce Hornsby.

But today, Ackerman is simply trying to coax a good take from a talented, visibly frustrated musician. And he'll tell you there's nowhere in the world he'd rather be.

## A BATTLE OF WILLS

On September 23, 2003, Ackerman lay on an operating table awaiting general anesthesia in preparation for minor heart surgery.

"It was very unlike [that I could die on the table]," he says, now speaking by phone from his Danvers home (and perfectly healthy). "But it occurred to me that it was a possibility. It does happen."

Ackerman was born in Palo Alto, Calif., in 1949. He was immediately given up for adoption by his biological mother, who had been asked by her wealthy father to have her out-of-wedlock child alone. Baby Will had a seemingly fortunate outcome for an unwanted child. He was adopted by Robert Ackerman, head of the Stanford University English department. But his adoptive mother, Mary Ackerman, suffered from bipolar disorder. The day she hanged herself in the shower of their home, 12-year-old Will found her.

Within a month, Ackerman's mother was shipped off to prep school in Massachusetts. While his father indulged a new love interest 3,500 miles away, Ackerman fell prey to a pedophile. He would endure years of abuse.

Following high school, Ackerman began to emerge from the shadows of his tortured childhood. He returned to California and attended Stanford, where he studied writing and history.

"I always thought I was going to be a writer," says Ackerman. "It was always assumed I would end up in academia."

But a strange thing happened to Ackerman during his senior year: "I just ran out of words," he says. "I couldn't write a thing!"

Ackerman took writer's block as a sign, with a mere five credits to go before graduation, he dropped out of school. He landed a minimum-wage job as an apprentice builder thanks to a connection through the father of his then-girlfriend, Suzanne. Ackerman would later immortalize her on his 1976 debut record, *In Search of the Turtle's Nest*, in the song "What the Buzzard Told Suzanne."

Soon, Ackerman started his own contracting company, Windham Hill Builders. Meanwhile, he performed and recorded music, both as a solo acoustic guitarist and with his cousin, de Grass. By day he built lavish homes in northern California. At night he made records and ran his label. His dual occupations as a carpenter and musician were growing in equal measure.

"My business card, in 1980 read: Windham Hill Builders / Records / Music BMG," says Ackerman. "Which, I dare say, is the first time that's ever happened."

Ackerman's first paying gig was a sold-out show at the Seattle Opera House in the late 1970s. His first three albums, *In Search of the Turtle's Nest*, *In Taken a Year* (1977) and *Childhood and Memory* (1979), were commercial successes. By 1980, Ackerman was an established, bankable musician and producer: Windham Hill had national distribution, and its releases got heavy radio airplay on progressive stations around the country. And Ackerman was forced to choose between music and carpentry.

"It had gotten to a point where I had to decide if I was really going to do this music thing," he says. A spectacular and expensive screw-up on a client's home — he removed

The label's best years saw growth rates of 2,000 percent.

**Ackerman was a rock star, and he lived like one.**

the roof prior to a freak rainstorm — helped him make his decision.

"I figured I might as well see where music would take me," Ackerman recalls.

That's when George Winston happened.

Windham Hill Records' early profitability would seem like a pitance, since the world got a load of Winston and his 1980 Windham Hill debut, *Anniversary*. Amazingly, Ackerman's distributors initially balked at the album. Most of the previous 11 Windham Hill releases had been guitar-based, and Winston's dreamy piano compositions were a distinct departure.

"They told me I was going to create a nice little folk label," Ackerman recalls. "I told them, 'I don't have a folk label. I don't know what it is, but it isn't folk.'"

Anniversary would be the label's best-selling album to



WILL Ackerman

## King of the Hill 2011

date. Winston's follow-up efforts in 1982, *Winter Into Spring* and *December*, both went platinum.

"George blew the doors off," Ackerman says.

Ackerman signed an international distribution deal with A&M Records shortly thereafter. For the next decade, he says, the slowest annual growth rate for Windham Hill was "twenty 507 percent." The label's best years saw growth rates of 2,000 percent. Ackerman was a rock star, and he lived like one.

He owned a mansion and drove fancy cars. He dated a string of beautiful women. He traveled the globe performing and schmoozing. He was making more money than he could ever spend. But something was wrong.

In 1994, Ackerman began feeling all the raw doctors all over the world, but none could figure out what was ailing him. Finally, a psychiatrist diagnosed him with depression.

"I said, 'What do you mean, I'm depressed?'" recalls Ackerman. "I'm on top of the world. I drive a Mercedes. I've got a really nice house. Look at my girlfriend!"

"He said, 'Dude, you're depressed!'"

Ackerman realized he had never fully dealt with his mother's suicide, or the abuse that followed. Despite his busy-life success, he was a haunted man. "I had just packed it all away," he says.

Ackerman began to visit Windham Hill with apathy, if not outright contempt.

"I was bored," he says. "It became a corporation. We had 70-some employees and big offices in Burbank, which I went to once. I think I got lost in it all, and the guy who used to sit around playing guitar wasn't there anymore. It was just killing me."

"I just wanted to be a rapper again," he remembers. "I missed sitting on the toilet having a couple of beers at 3:00."

So Ackerman quit.

"I said, 'Steno it, I'm going to Vermont. I'm gonna buy some land, get a chainsaw and build again.'"

Ackerman eventually sold his stake in Windham Hill and was completely free of the company and various holdings by 1992. By that time, he had constructed Imaginary Road and was living full time in Vermont.

"It was my salvation," he says.

## A NEW AGE

There is a story in Ackerman's finding peace by fleeing Windham Hill Records and how he has hooked to the calling sounds of the purgatory of so-called "new age" music making the same. The Windham Hill canon is the soundtrack to new-age bohemians and therapy sessions the world over. Ackerman is aware — you might say painfully so — of these stereotypes. And he's an advocate for therapy, having seen therapists for

most of his adult life — though he refers to them as teachers. Still, he has little use for that gooey censored phrase.

"I hated the term until they gave me a Grammy that said 'new age' on it," he jokes, referring to his award-winning 2004 record *Listening*. "But my official genre, which was in the Los Angeles Times several years ago, is that if I ever catch the guy that created the term, I'm going to nail him forehead to the wall. Is that too ambiguous?" he asks.

Stephen Hill is the creator and host of "Hours of Silence," a decades-old, nationally syndicated radio program that speaks in "slow music for fast times" — meaning ambient, world, classical and,

Ackerman views his work at Imaginary Road with Koon — where he calls the "best return I could ever ask for" — as a return to that neighborhood. He still works with many of the stars of contemporary instrumental music. The signatures of such, close to 300 in all, are scribbled on a door to the piano room. But Ackerman's focus now is more humble and personal.

"It's a return to a world that has human scale," he says. "Yeah, we want to work with great musicians, but we really want to work with people we enjoy being around."

Last year, Ackerman and Koon produced Matteo Pelner's debut record, *One of*

"Will is a great listener," says pianist Winston by phone. "When you're looking at a picture of yourself, you only see yourself in two dimensions. Listening, we hear ourselves, but it's kind of the same thing; it's distorted by our own limited perception. I hope it's good, but I don't really know."

"I think Will hears three-dimensionally," Winston continues. "So he is great at identifying when something is or isn't working."

Burbank-based pianist Masako, who has recorded two albums at Imaginary Road, says Ackerman has a strong "sense of aesthetic."



you, new-age music. He shared Ackerman's disdain for the term, but often contrast "New age." Hill explains, was coined in the 1960s as a label for record store bins full of instrumental music that was not jazz, folk or classical.

"It should have been called 'new instrumental,' which would have saved a lot of headache and confusion of sound," Hill writes in a recent email. "Instead, we got this grandiose, pseudo-spiritual moniker, no filters and way too much well-intentioned but lazy music."

"There is so much lifestyle that is tacked onto that term," Ackerman says. "Windham Hill was never about a belief system. We weren't selling anything but music."

Hill agrees.

"Windham Hill really didn't care about new-age culture," he writes. "Will Ackerman took off from downtown L.A. guitar and created a sophisticated fusion of acoustic minimalism, state-of-the-art recording technique and cross-empirical access to studio albums that were often bygnostic and American as cherry pie."

"Windham Hill worked because it was treated like a hobby," says Ackerman. "There was a purity in that everything we did was based on what we liked. There was no method, nothing was calculated."

Nothing. Then a genre at Virginia Union High School, Pelner had approached Ackerman about performing at a benefit concert. Ackerman played with the young guitarist at the Virginia Opera House and was blown away. He called the teenager about making a record the next day.

"He had this unspoken fighting spirit, ability to find the emotion in his music," Ackerman says. "And enough just to be a great player as a composer, which is. You have to play with passion, spirit, or else all that skill means exactly shit. And Matteo does."

Like countless musicians before him, Pelner credits Ackerman with helping him to define, with, the drive.

"We'll go beyond just playing notes to find the real emotion in his music," says Pelner by phone. "There's what I love about his playing, and there's what he would tell me to do — dig deep."

Guarneri David, whose record he chart-topped 2005 record *Touch* by the Sea with Ackerman, offers similar praise in an email. "He hears the emotion in the music and knows how to put the very best out of you as the artist," he writes. "If there is not an emotional connection there, he will keep pushing until he gets something out of you that is soulful and heartfelt."

# Will is great at identifying when something is or isn't working.

DEBBIE WINSTON

"He has the ability to discern in an instant the best artistic quality a musician has," she writes in an email. "That's not an easy thing to do when one is a great musician himself. But Will is a true exception."

As a pianist, Ackerman is well known for rarely using the same tuning for more than a few days. In the entirety of his recorded catalog, 12 solo records in all, he says he has done so exactly twice.

"I go into a different tuning on every song so that I don't have the capacity to use anything," Ackerman explains, and adds that he is essentially music-theory dither. "It means the least likely melody from the process. It then becomes solely a way to channel a emotion."

That approach also characterizes his nonmusical endeavors as a producer. In the studio, Ackerman is more instinctively offering suggestions or criticism than the ruthless hand of a gunslinger. And he's usually dead-on.

"He makes decisions quickly and confidently, often surprising the composer by the music that results," writes Kathryn Kays in an email. The pianist who has recorded four albums with Ackerman since 2004, admits she's frequently surprised by his insights. "In my experience, he's right 99 percent of the time."



## OF MECCA AND MICHAEL MC DONALD

Though Ackerman rejects the psycho-babble often associated with new age, he is a deeply spiritual and contemplative person, heavily aware of nature's healing power. After all the proof of its therapeutic qualities is currently standing over his driveway, all he sees is a half foot of him.

Cpt. Ackerman is an action-drama movie plot in the United States Army. He's played piano since he was a child, never seriously and without classical training. Yet, while deployed in Iraq in 2003, he began writing in sheets of piano compositions

to break song structures, or bring in other musicians to flesh out arrangements. The next act of writing and recording is therapeutic for him, Ackerman says. "Music has become my coping mechanism for life."

That's a sentiment to which Ackerman can relate.

"I've been through some shit. And I've learned that there's no way to see the end of the good," he says. "There's only life, and without the terrible things that have happened, I wouldn't have the wonderful ones, either." Speaking of the music he makes at Imaginary Road, he adds, "Even despite the indignity of aging, this really is the happiest period of my life."

WILL ACKERMAN



"I was using music to get through the stress of war," says the soft-spoken Ackerman, who's been using a 2008 Ackerman album, *Sound of Wind Driven Rain*, to help him fall asleep. One day he noticed a line on the CD's back cover encouraging listeners to email Ackerman.

"I emailed him and said, 'Hey I've got this idea for an album! There I went to Iraq,'" says Ackerman. "I never thought I'd hear from him."

When Ackerman returned from Iraq, he found an email inviting him to come record at Ackerman's Vermont studio. In 2008, Ackerman released his debut, *Longing for Home (Songs From War)*. "It's all about what we as soldiers, and our families, go through during long times apart," he explains.

The album generated several award nominations and put Ackerman on the map. The record he is currently working on is a sequel of sorts called *Coming Home*.

"It's about the reactions you see on TV, where the soldier comes out of the sands at a gaze and surprises his family," he says. "But on the other side are the soldiers who don't come home, the ones that come home as a hero."

Ackerman brings his raw sketches to the studio and relies on Ackerman and others

to break song structures, or bring in other musicians to flesh out arrangements. The next act of writing and recording is therapeutic for him, Ackerman says. "Music has become my coping mechanism for life."

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Later, during sleep, he is increasingly aware of nature, Ackerman says. It's a place that doesn't exist, but music comes. It's the magical place of music. And we all come here because it's sacred. But the foundation of that sacredness is that man sitting over there, Will."

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Kim Desjardins and her students at UDL in Art.

# Learn In

Vermont artists try out a teaching paradigm based on brain science

BY XIAN CHANG-WAHN

**"W**hat's this made of?" teaching artist Kim Desjardins asked a class of wide-eyed kindergarten one recent morning at Burlington's Integrated Arts Academy. She held up a clay relief tile, a two-dimensional square containing three-dimensional figures of a tree and the sun.

"Play-Doh," one boy declared confidently. "It's like Play-Doh," Desjardins said. "What's Play-Doh made of?" "Rock!" the boy yelled. Outside him, a little girl folded, twisting her head upward excitedly.

"It comes from the ground like rocks do, so in that way it's similar to a rock," Desjardins encouraged. The girl rolled forward on her knees, wringing her head around.

"I think Kase can help," suggested the class kindergarten teacher, Emily Stewart. "Clay?" Rose exclaimed, and some of her classmates burst out in "yotta" and "shin."

The history mid-March morning marked Desjardins' first day of a semiregular residency at IAA. This was also the first class taught by a Vermont artist who had completed a new training course with Arts Connect, an initiative to train local teaching artists in an educational

model called Universal Design for Learning (UDL).

The Arts Connect initiative was named almost as an afterthought for the John F. Kennedy Center for the Performing Arts grant called Arts Connect All, which funded a successful pilot year in 2012 to 2013. In Vermont, the program is now driven by an impressive coalition of more than 30 arts, education, government and nonprofit organizations. They include VSA Vermont, the Flynn Center for the Performing Arts, the Vermont Arts Council, Champlain College Riverport Media Center and Burlington City Arts. Jody Chalmers, executive director of VSA Vermont, is spearheading the collaboration, while each participating organization contributes outreach, networking, training and so on. A \$20,000 grant from the Vermont Community Foundation helped fund this year's programming.

"We are so many organizations with arts-based programming, and systems involving new resources and funding in education! In short, because they already invest there, and they want to do it better."

"All of us have a long history of putting teaching artists in schools," Chalmers notes. "Each of us has come to it with our own perspectives, in many ways, one of the most exciting things about this partnership is that we want to build the skill

and level of teaching artists together instead of separately. We're responding to a need that schools across the state have...we know that the arts help kids learn."

To connect artists with Arts Connect, all the organizations with masters of teaching artists sent out announcements to them. The VAC's education programs manager, Lisa Doyle, compiled the resulting applications so far, 10 artists have completed the Arts Connect training. Schools can apply for teaching through the course to bring in any of those artists for residencies.

"We viewed [Arts Connect] as professional development for teaching artists," says Doyle. She adds that, in an ideal world, all tit of the artists on the VAC's roster would go through the training. "We're trying to be very strategic in using the arts to transform education," Doyle says.

And what exactly is Universal Design for Learning?

"It's a framework that helps you build the most inclusive possible learning environment for kids," explains Charlie Rathbone, a retired University of Vermont professor and UDL researcher. Arts Connect calls UDL with arts (inclusive practices), but the concept of UDL itself originated in architecture. It used to refer to structural accommodations such as wheelchair ramps that created accessible learning environments for students with physical handicaps.

Then teachers started expanding that definition of "accessibility." "In some past, education began to take off from the notion of universal education in the designing of rooms, to [structural] solutions that

would work for educating the largest number of people," says Rathbone.

The long-standing theory of multiple intelligences, rooted in cognitive psychology, dovetailed with UDL's concept of giving students multiple access points to a subject. In that sense, learning and understanding the pathways worked in a way to approach students with cognitive as well as physical disabilities.

By the 1990s, UDL was gaining traction in the field of neuroscience. Now, Rathbone says, the UDL paradigm has developed to the point where its distinct principles can be matched to distinct brain networks. In his estimation, it's "pretty current in terms of what we know about how the brain works."

Last fall, Rathbone conducted Arts Connect's initial teaching-artist training — held at Saint Michael's College — along with IAA's arts integration specialist Angela Chaffee. Together they drilled the history, research and principles of UDL onto the 10 artists in the course. The two educators express confidence that an extended or ongoing course will be held next fall.

"UDL put words and a structure, a framework and guidelines to what I already knew to be great teaching," says Desjardins.

While learning theory in the classroom, the teaching artists observed classes at IAA, wrote lesson plans and got hands-on experience. The practical component Desjardins points out, was a "UDL mindset" as and of itself for her. The principles Rathbone taught in class didn't come only for Desjardins, she had proclaimed "visual learners" until she had an opportunity to tackle them personally.

In fact, Desjardins wasn't new to the group of students she was teaching on the first day of her residency, that first spent time in IAA's kindergarten classrooms doing research and working during the UDL class. The six-second period used using her skills from Arts Connect employed clay as a tactile medium to connect students to a range of academic subjects, concepts and lines of inquiry.

Though the kindergarten were doing an activity with clay that included art class-appropriate discussions about textures and consistency, the focus of Desjardins' lesson plan was actually science. Specifically, the students were discussing their understanding of the overarching life science concept for their grade level: the differences between living and nonliving organisms.

An added bonus of the lesson? Geometry. The class also learned the names of unusual shapes such as sphere, cone and cube.

In the class, Desjardins gave the kids verbal and kinesthetic cues to help them remember instructions — one of UDL's guidelines is to provide multiple ways for students to grasp information. "Roll it



"squish it," "roll it," "squish it!" the kindergarten children chanted, clapping their hands and making a game from otherwise rote instructions for creating a usable clay disk.

Dependence held up her clay relief tile with the two and the sun. "Is the two alive or dead?"

"Dead," a young boy called out.

"Alive," objected one of her peers.

"Alive," Dependence affirmed. "It's not that's alive. That's what I had in mind, too."

The group was preparing to make its own clay relief tiles, each child would adorn his or hers with either a living or a painting thing. But which things were being wanted to be up for debate.

At IAA arts integration coach Judy Klim observed in an earlier class discussion, a group of 5-year-olds — especially an ethnically and culturally diverse group — can raise out a million questions from a statement adults take for granted. Why, for example, is a daisy a living thing on the beach, but

a seedling thing is a hard of soap? Why is the kitty alive but not the kitty litter? Everyone agreed when one student said, "All the people in the world" were alive, but the students became momentarily confused when another child added, "Except for all the dead people" — like in the cemetery. This prompted a new question. What's a cemetery?

Dependence tracking incorporated student feedback and expression. One

student shared a long story of finding clay in a mud bank; another demonstrated how to make a pinch pot. One girl whose family hailed from East Africa shared that her mother used water to "roll it, squish it" techniques to make traditional bread at home.

Klim, who has been an educator in Vermont public schools for more than two decades, says that using an arts-integrated approach to education allows kids to serve as confessions creatively and in ways that make sense to them. She's encouraged by the Arts Connect coalition because it signals that numerous arts and education leaders have committed to such an approach.

Arts Connect offers new resources to educators who struggle to maintain a high classroom standard while including students with learning disabilities, Klim goes on.

"That's been especially true in the Burlington area in recent years. Burlington is a refuge."

ment community and the whole district is really focused on equity and really making sure that all students have equal access to education," Klim says. "And learning through the arts is probably one of the most fundamental ways to access learning. I think [mixing teaching areas] is absolutely critical for this community. I think it's critical for all communities," she adds, "but it happens to be a beautiful match for Burlington." ☐



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# Ad Libbing

With weird and wacky commercials, ML Mansfield Media aims to give local businesses "share of mind"

BY MARGOT HARRISON



Margaret Sherris and Jack Cunaville (center) in TV studio at ML Mansfield Media

**O**n a winter afternoon at Fletcher Allen Health Care, a beaming woman of a certain age lay sprawled on an ERG, seemingly unaware of a spot that was taking place across her prone form.

"You betrayed the mistake!" cried a now-banded 18-year-old boy wearing a red shirt, khaki slacks and a fake mustache. He brandished the keys to a Subaru.

"I'm not trying to hurt you!" protested a girl stridently attired — mistake and all.

Meanwhile, crowded onto the craft, sweltering room, a crew of three — director, shooter and soundman — captured the action on film.

Newsbit student short? Quickly undid? No, this was Mr. Mansfield Media's latest ad spot for White River Toyota. The soap opera-esque spoof ended with the "patient" — played by celebrated local drag queen Margaret LeMay — waking dramatically from her

coma at the news that, yes, the car dealership also sells Subarus.

It was an awesomely studied-out way to convey a simple message. And that's the Colchester advertising agency's specialty.

**TO BE UNPREDICTABLE AND  
TO BE REFRESHINGLY  
DIFFERENT  
IS PART OF THE FORMULA.**

JACK CUNAVILLE

If you've seen a local commercial that was offbeat enough to lodge in your memory, there's a good chance Mr. Mansfield Media was responsible. The *Rocky Horror Picture Show* parody? The homeless shambling through a car

dealership? Ratty "The Logger" DeWitts chatting with his cat? The Jason Bourne clone rescuing car shoppers from shady salesmen? Mr. Mansfield made all these for Heritage Automotive Group.

Also from MMM: "World Famous" Champion Fleets Armstrong's defending his dict of "all-natural" compost and pesticides from Guy's Farm and Yard. And the Voo Bergen's spot where a woman "goss Guffen" for the sparkler her boyfriend gave her.

The list goes on. Mr. Mansfield's clients — about 80 percent of them in Vermont — include Road Auto Parts, Vactherm, lumber drying technology, Northfield Savings Bank, Clear Water Filtration and other auto-and-home businesses that, like car dealerships, aren't exactly seen as sexy. How do you raise their brand awareness without putting the public to sleep?

By getting creative. "Everything we do... is about connecting to the viewer," says founder and creative director Jake

Cunaville at the company's offices near Fort Ethan Allen. The idea, he explains, are "meant to stand out in a sea of bad advertising — predictable advertising, clichéd advertising."

Mr. Mansfield Media is a production company as well as an idea factory: several of its 12 full-time employees are informally known as "producers" (producer/shooter/editors). While the quirky ad spots are its most visible work, the company has also created dozens of

longer, more earnest videos, most of them underwritten by businesses

## BUSINESS

and profiling community organizations. Mr. Mansfield and underwriter Bond Auto Parts are currently in negotiations with New England Sports Network about airing a documentary on Red Sox first, and Cunaville says he hopes to produce a feature film down the road.

In 1998, Cunaville left a 15-year career at WUXX "that was really good for me," he says, to start his own agency. Mr. Mansfield's relationship with Heritage began "about six months in," when dealership president David Macchiarini "agreed to totally take a different tack than anybody else had," Cunaville says.

The company's first ad for Heritage featured a guy standing in a field who "imagined a much more extensive. It was just a word, 'twinky' ad." Cunaville recalls — and one that drew criticism from the business community.

Macchiarini grants that some of the early commercials were "a little bit edgy" but "the majority of the feedback has been overwhelmingly positive," he says. "People love the commercials. I hear that all the time."

The "15 Years Original" spots — which profile the dealership's technicians as the epic style of movie trailers — inspire customers to "come in and ask for them" by name, Macchiarini notes. "That's been tremendous, putting the human side to the business." And business has been good. In recent years, Macchiarini says, Heritage has risen to the rank of ninth among Northeastern dealerships, which

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Friday - Samara Lark and the Outfit/9PM

Saturday - The Gabe Jarrett Trio/9PM

Monday - Trivia/7PM

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## Ad Libbing

he calls "a pretty big deal for a little Vermont dealer."

Both Cazamela and MacIsaac are quick to point out that all the branding in the world won't help an internally ailing business. But for a healthy one, the most effective ads may not be the most expensive. Cazamela says his strategy is "to simply go being really focused with your budget and not trying to do too much with it. When you're really focused with an audience and you can stay consistent with them over the

relies on the local audience's recognition of recurring characters (consistency), while adding a goofy new chapter to their saga (unpredictability). And it conveys information to potential customers ("you can buy a Subaru at White River Toyota"). More importantly, though, the spot helps brand the dealership according to Cazamela's definition: "You create top-of-mind awareness and attach positive associations with it."

"Forty years of service, selection and savings" doesn't mean anything to anybody," he says. "But the ad with a marauder?"



long haul and be unpredictable, you're going to gain share of mind," he goes on. "If you can't grow with share of mind, there's a problem with your business."

The "marauder" ad is a good example. It was shot by a crew of three (four or five is more typical for the company, says music creative director Abigail Shannan, who directed the spot). It

How on earth did the "bad with a marauder" come to represent White River Toyota? Shannan explains that the concept of "Marauder" (in the character is called) came from "a really soft brainstorming space. We don't judge any idea. We let any idea fly."

The idea, in this case, started with an imaginary school play. A student

pass over a series of beds contained as *Rebuilding Fathers*. "What if the fourth bed was dressed like [general manager] Pete Stoddard from *White River Tupperware*, 'cause that was his best?" Shumway recalls someone suggesting. "A little bit of a satirical nod to all these issues."

The idea became a commercial, and Miss Pete became a thing. Over successive ads, he acquired his trademark low interest ("Lady Pete") and engaged her in a dance off.

**N**apoleons may not lend themselves to such satirical commentary. But they're also hungry for "share of mind" — the visibility that generates donations and grants. And when a for-profit business underwrites a video profile of a nonprofit, "everybody wins," Canavitis says.

Just last fall, the folks behind *Rebuilding Waterbury*, one of the local recovery groups formed in the wake of Tropical Storm Irene, To publicize the group's fundraising, Heritage proposed and underwrote Mt. Mansfield's 16-minute

**IF YOU'VE SEEN  
A LOCAL COMMERCIAL  
THAT WAS OFFBEAT  
ENOUGH TO LODGE  
IN YOUR MEMORY,  
THERE'S A GOOD CHANCE  
MT. MANSFIELD MEDIA  
WAS RESPONSIBLE.**

documentary "Rebuilding Waterbury" which began airing in early 2012. About a year later, *Rebuilding Waterbury* was the first local recovery group to announce its plans to disband, having raised a cool million.

Thomas Wood, former chair of RM's steering committee, recalls that initially, "We just thought, This is a nice thing *Heritage Fund* is doing, and won't be for her historical purposes. I don't think we knew how instrumental it was until we had the video and were able to use it as a tool."

Wood now credits the film, which spotlighted Waterbury's flood victims, with helping RM raise a \$250,000 grant from the *Sillier Family Foundation*. "The reality is, it really helped us in our recovery," she says.

Mt. Mansfield's documentary business started with a series of short videos for the Burlington Business Association. Since then, "I've seen that grow into a really large and effective part of what we're offering people and what people want from us," Shumway says.

The local new world of streaming video content could take Mt. Mansfield a long way from t-shirt ads — and from advertising, period. Canavitis points proudly to the journalistic storytelling of the *Red Sox* doc, which profiles a young Red Sox fan with cerebral palsy. He says he hopes to "grow the large-scale video production... and also step grounded with our connections and marketing clients in Vermont."

But whether the company's work is sober or silly, promoting a cause or a product, it's all about getting eyes (and clicks) with fresh tactics.

"People ignore the official language of the world," Canavitis says. "They've heard the politicians and the advertising everything you want to hear for so long that they just ignore it. So to be unpredictable and to be refreshingly different is part of the formula [for us]." He looks for companies who have a "true thinking ability to connect to human nature."

"And in pop culture and film and what's working in TV," Shumway adds. "Why is that so popular, and how can we bring that into an effective message for a client?"

Cue in point: *anxious*, who star in several of Mt. Mansfield's Heritage ads, as well as a documentary about local zombie fans called "Green Mountains Z".

The commercials used the fresh ethos to dissipate the deadening atmosphere of car dealerships that avoid Heritage. Shumway agrees it was a "total creative metaphor" rather than a shock tactic. Even so, "We got complaints from people who thought members were too grotesque," Canavitis says.

But controversy means visibility. "We know when the phone rings with lots of complaints that it's working," Canavitis says of ads in general. Shumway agrees, "You can never, ever separate the two."

When people are bombarded with advertising, attention may be the sincerest form of flattery. Before a screening of Noah last weekend in South Burlington, this reporter watched a captive audience watch two Mt. Mansfield ads. The Heritage spot featured 102-year-old Bill Jones of Bristol cracking the news, "You carry old men over sidewalks." In the Van Buren's ad, two male office workers sheepishly shared a romantic picnic basket.

"Word ads," somebody muttered. And that's where "share of mind" starts. ☐

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# Portrait of the Artist as a Tongue Depressor

Book review: *Translations From Bark Beetle: Poems*, Jody Gladding

BY JULIA SHIPLEY

**T**ranslations From *Bark Beetle*, by Jody Gladding of East Colfax, is more than a simple collection of poetry. It's a convention-defying poetic gallery, meaning it's not the kind of volume where you go from page to page reading isolated islands of verse.

For one thing, many of these poems weren't even written on paper. They were created in these dimensions. In one case, Gladding paints her verse on cloth, in another, she takes a onto paper attached to a liver scan. She turns poetry into a piece of freemove, she puts it on a tongue depressor. The first section of the book offers mere transcriptions—or maybe you could say “translations”—of these works, which appear in the final section as a gallery of photographs.

Genius, you think? Perhaps in the hands of a less accomplished poet. But Gladding, whose first volume, *Stone Crop*, won the 1992 Yale Series of Younger Poets Award, and whose work has appeared in *Agnes*, *Poetry* and *Grain*, has always drawn on the intersection of her occupation and



**THIS DARING POETIC BRICOLAGE IS AS EXHILARATING AND CURIOUS TO READ AS IT IS BEAUTIFUL.**

preoccupations. *Translations From Bark Beetle*, her third full-length collection, reflects both her work as a translator of French literature and her recurring interest in nature. The result? *This daring poetic bricolage* is as exhilarating and curious to read as it is beautiful.

The volume also contains various written traditions as text on paper. Some are inspired by site-specific projects at the Frost Place in Franconia, N.H., where Gladding has been a poet-in-residence, and at the

Great Salt Lake in Utah. Others are the anonymous “translations from bark beetle.”

“Bark beetle” is a general name for 6,000 insect species, including those responsible for the extensive destruction of lodgepole pines in the western Rockies and those that have upended elm. The beetle’s means tunnels that resemble written script, also called “galleries,” which often subject the trees to more stress than they can withstand. Gladding’s book features graphics “rubbing” of these uncovered

galleries, which bear a resemblance to gravestone rubbings or ancient cuneiform, how she printed “translations.”

But as “translations” these mysterious markings? Gladding, who also teaches at the Vermont College of Fine Arts in Montpelier, has translated French novels such as Jean Genet’s *The Sorrow of Stars* and Pierre Michaux’s *Small Lives* into English. No doubt this work alerted her to the things that shade expression, and how meanings falter as they pass between different cultures—or, in this case, species.

To address such issues in this book, Gladding offers her “Translator’s Notes.” Certain elements of the grammar make translating bark beetle problematic,” she writes. “There are only two ways to treat the epical and the midline. The same pronoun form indicated in + is used for first and second person in singular, plural and all cases” (that is, the singular + represents “I,” “me”; “we,” “us,” “you” and their possessive form).

Here is the first passage from her translation “Spending Most of Their Time in

Galleries, Adults Came Into the Open on Warm Sunny Days.”

It  
you can only travel in one direction  
but turn again with me there here  
up in the chamber  
red the drizzle  
taste of you + we learned  
there are other ways in the wood’s  
growing  
if not for me—  
find hollow  
find split

In the translation “Red Turpentine Beetle (Quercus)”; the beetles’ expressions appear in more splinters of text scattered across a lined page, with ample space between the lines. “lightroom / would have cutters / but if / more than + / could chew / a thinness deep / black holes / all on through / but you / horizon / up against / hand / way clear / / this is our borders of heaven.”





# Hungrily We Roll Along

Vermonters share their road-food favorites

BY ALICE LEWITT



news in Vermont. My photographer [Mike Bronger] and I like to share a sandwich — it keeps your camera clean. Last time we were there, we split a large chicken-salad sub for under \$7 for two people, that's pretty good.

There are the kinds of places you just never notice, too. The folks there know everything about their community. You bump into the mayor there, you bump into Sen. [Pat] Flory. You bump into everyone, because everyone goes to Giff's.

But this is why I wanted to go on record as having good taste. My favorite thing about Giff's is the raspberry-filled cookies. I asked Betty, who works there, who makes them, and she told me, "They're nothing fancy. They're brown." Here I am saying, I love these brown cookies!

The last time we were at Giff's was because [Sen. Patrick] Leahy was having the Senate Judiciary Committee hearing. It did not wrap up until quarter past three, and we were line out air at 4:04 p.m.

That kind of day, I need two cookies to get me through it. Two cookies at 75 cents each is my reward. When a dog does his trick, he gets a M&M's. When Jack does his stunts, he gets a cookie.

**T**he old term "you can't get there from here" still rings true in Vermont. For many workers in a state with a widely dispersed population, driving long distances is simply part of the job. But we all still have to eat — even if we're doing it in the car.

Take James, my other half. As a courier, he spends most of his working hours on the road. Often, that means he's eating a bunch of toasted noisins from City Market or my salad, leftover chicken paprikash. While I dine out for a living, his meals often aren't worthy of a *Serve It Right* book.

That's why James prays for workdays that end here in Morrisville. On those blessed occasions, he always makes time to order a BLT at the unassuming Thompson's Floor Shop. He swears that this fluffy, home-made bread and generous portion of "kiss-butter," why he calls it, yields the Platonic ideal of a BLT. At less than \$2, the hearty sandwich comes with a side

of pickles and his choice of cookie, the reward for a long drive.

Many of us have stories like James' kismet-bagging it is always an option, but impulse purchases made on the road can become old habits — addictive, dust-busting ones. I asked five Vermonters what foods they look forward to when they get the pedal to the metal. In their own words, road warriors shared stories of their favorite foods-on-the-fly — from "Johnny Depp on a Plane" to homemade cheese

## JACK THURSTON

Vermont reporter; New England Cable News

For the road, I have what I would consider excellent: wine at restaurants. If I had all the time in the world and all the money in the world, I would go to the Inn at Shelburne Farms, the Kitchen Table



JACK THURSTON

Bistro, Bluebird Taverns all the time. But you can't do that every day, you especially can't do that at work.

I've been going to Giff's Delicatessen in Rutland for 12 years, as long as I've been in

## NATALIE MILLER

Co-owner of Vermont Comedy Club and Spark Arts

My husband [Blow comedian Nathan Horvowitz] and I eat on the road a lot. We hardly ever make lunch at home. From September through March or April, we're super busy. We'll have shows pretty much Thursday to Sunday every week. When we perform at restaurants, often the restaurant owner will negotiate the meal into the contract. They have good food at Swans in Manchester [Center], and the owner, Paul Popowich, is really nice.

Nathan and I are both from Lyndonville, and when we're going to the Northeast Kingdom in winter, we will stop at Bragg Farm [Bragg Farm is Giff Shop] for single creamed Pome.

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# SIDEDISHES

BY EDDIE HIRSH &amp; ALICE LEVITT

## Say Uncle

TAPAS RESTAURANT  
TO OPEN IN ESSEX

Beef, fish and potato bowls will soon join the Chittenden County landscape when a tapas, sandwich and wine spot arrives in Essex Junction.

UNCLE POP POP'S

SOPHIE PAPER

SOP will open

in the Essex

Town

Marketplace

by late spring.

The menu

will center

on seafood

dishes — such

as fish tacos and

seafood rice with

linguica sausage — and

include a roster of Spanish

wines and dipping menus. “I

want to introduce tapas not

only to a food but as a social

experience,” says chef-owner

ADAM MCGRATH.

McGrath — a relative new-

comer to Vermont — got his

introduction to Spanish food

while working in New Jersey’s

Italian restaurants. “I liked

everything about it [Italian

food] except what it did to

my body,” he says. “I started

to investigate other cuisines,

going to Vienna and going to

Newark, and I landed upon

Spanish food. I dove right in

and started cooking it.”

McGrath soon learned

that clean dishes were the

backbone of the Thruway and

Putnamside eateries served in

his home state. “When the

Spaniards and Putnamside

migraine’d to New Jersey in

the early 20th century, clean

dishes were all the rage,” he

says. “They started cooking

their own version of clean

eaten and haven’t stopped.”

At Uncle Pop Pop’s,

McGrath plans to offer his

own twist on clean-eaten as

a federal tapped with fresh

cheese meat, mozzarella cheese,

smoked bacon and green

peppers. The tapas menu also

includes creations such as

Honeycomb Crab Devotions —

a chive-cooked, cherry- and

garlic-spiked crab linguine —

and Garden Apple, shrimp

sautéed in a slightly brown-

sherry sauce.

Uncle Pop Pop’s will serve

a mixology of passion, the

Spanish version of their misale

(which is a slice of soft cubes

and cheese in a marinara

sauce), and a chorizo and

beef-infused beans and

cheese, some of them

from Vermont.

Spanish-style

and dishes

called

bochillos

will include a

beef version

of Serrano

hues on a fresh

cucumber.

McGrath

hopes the

25-seat eatery will become

a destination for hard to find

tipping menus. He’s working on

bringing Bragel and El Dorado

meats into the state. “It’s cold

up here, and those will warm

you up,” he notes.

Open early, Uncle Pop

Pop’s will offer lunch and early

dinner.

## Apple of Our Eye

CRISIN CIDER SOUTH END TASTING ROOM  
OPENS THIS WEEKEND

The newly red-etched floors of Suite 104 at 206 Pine Street are covered with a deep, swirling red that’s both mesmerizing and slightly alarming. “It’s, it looks like we are about something to have,” jokes ANDREW, one of CRISIN CIDER’s three owners.

Later this week, Queen City residents will be able to check out the floors for themselves — as well as sip cider — when the company unveils its rustic, airy new tasting room in Burlington’s South End.



PHOTO COURTESY OF CRISIN CIDER



The doors will open for a series of soft openings that week and next. Of the 15 taps he had, Crisin Cider’s bar, one will be devoted to cider — including experimental and small batches such as the newly released WIT’S UP, made with Belgian beer yeast. (The first remaining taps will be hooked up to beers from local craft breweries.)

Crisin can tickle their side in at the 14-seat bar or at one of three long, reclaimed-wood tables that dominate the space. Pendant lamps made from apple-green rinds (and fabricated by Grant Hiral & Light), huge grape skins and exposed roots complete the industrial embrace. In the back, cider production and bottling are already in full throttle — and the smell of fermenting apples fills the air.

Later this year, Crisin Cider will roll out a menu of small plates, such as chorizo and beans, sausage and other cider-friendly dishes, Nelson says, plus a few specialities.

The tasting room will be open Tuesday through Saturday in the late afternoon and evenings.

— C M

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# **SIDEdishes**

CONTINUED FROM PAGE 43

in Burlington, where he had previously cooked at restaurants including a **SINGLE PEARL** and **Ironclad**. Now the seasoned cook says he's ready to focus on being a catering-business owner and restaurateur. Cohen is currently seeking a chef to help prepare his Mediterranean-infused, **New American** cuisine.

Until that chef comes along, Cohen will run the old tin primarily as a catering venue, he says. Under the Fox Stand name, he'll cater off-site events throughout the season, but will also host breakfast of potato parties and supper-club-style dinners. "When it was a tavern, it was really popular in the area," Cohen says of the Fox Stand. "We want to get people in the community really excited to have it back. We want people to be in the building to see how much has been done to it."

The Fox Stand Tavern may not open in earnest until the end of Cohen's busy summer catering season. When the day arrives, updates on closure tactics here will be part of the plan, but Cohen says he hopes his locavore menu will also include lighter options. "Other everything is so heavy on [a tavern] menu. We want things to be a little more exciting," he explains.

Cohen will soon begin scheduling his supper-club dinners for April and beyond. Dishes such as Mediterranean-style Poling duck could very well warrant a stopover trip.

—A.L.



**More food after the classifieds section.**  
PAGE 45



## **Fermentation with Sandor Katz**

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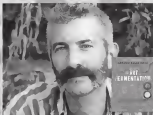
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## Hungrily We Roll Along

If we're going the back way and we end up in the Glover area, we go to Further Up Company (on West Glover). They have creative pizzas and a really good beer selection, and the staff has always been really friendly and knowledgeable about the ingredients and beers. My favorite pizza is the Green Mountain Special: It has cheddar, baby spinach and apples, and it's drizzled with maple syrup. Heck, yeah.

If we go the other way, toward St. Johnsbury, we always stop at Rainbow Diner in Marshfield. For "Johnny Shopp on a Plate" it's a cream-puff kind of pastry with a cream filling and chocolate and custard, and it's delicious. (Owner Bill Threlkeld) puts on a show. He makes you feel like you're the only person in the world, and he's been waiting for you — especially — all day. It's a full production number.

Dylan's Cafe (in St. Johnsbury) is the best place to eat a nice meal in the Northeast Kingdom. It's not super fancy, but it's about as fancy as the Kingdom can support. They're not fancy people up there.

If we have a gig in the Kingdoms and stay overnight, we always hit the Miss Ladyfinger Diner in the morning. It's a "we can't quit you" kind of relationship. You're hoping you won't see anyone you know — and, of course, you see everyone you know.

## MATT DESHONG

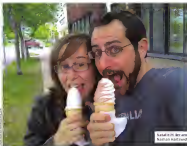
Lead driver, the Alchemist

I've been driving for the Alchemist for about a year before that. I was a sous-chef at the Alchemist Pub. Being a sous-chef by trade, I can tell that what most restaurants are making is not what they're charging you for. They're gouging you. I eat out very rarely on the road.

Today I had some chili in my coffee thermos. I drank it like coffee. I'll often have some soup or stew that way. I've been going through a phase of making yogurt smoothies on shorter days.

I was brought up on sandwiches. I eat a lot of different sandwiches, and I try to make them as crazy as I can. I love ham and Swiss, bologna and cheese. But I like to throw those together with mustard-pickled onions or corned-beef slices.

My ride-along partner is JJ. He likes Al's French Fry. A lot. We'll plan to go to Al's on our next stop so I won't bring my lunch. Other times, I'll just sit on down there and eat what I brought.



Seaside on the way to Seaside, N.H.



Taryn Noelle

## TARYN NOELLE

Actress/singer/choreographer

After doing a show one day with Rich & the Ranchers, I found this hidden spot in Lowell. In fact, it's called Hidden Country (Restaurant). It's such an amazing throwback. The whole decor, the whole presentation, is totally '90s farmhouse.

I had barbecue chicken, and it was wonderful. But one of my favorite features is the salad bar. They have these metal drawers back into the cabinet, and that's where they keep their dressings.

I did two shows in Hyde Park last season, and I love David Gruch (bushy). They have really good beefsteak sandwiches that they'll make any time of day. And they have these amazing maple cookies that were on one of Rachael Ray's shows.

It's embarrassing to admit, but I love the Wilton's Butchery. I love their side pops and the breakfast sandwiches, and it's so convenient to leave it.

The GrubHub General Store has the best chicken salad ever and a wonderful bakery. It's just loaded with products. I'm

much more of a small-town person than a city person, especially as I'm getting older. I love finding little gems in the country.

## SEAN BUCHANAN

Business development manager, Black River Produce

I really love the wood-fired bagel with veggie cream cheese at On the Border Bakery in Richmond. I think that's a great bagel — that thing is holy grail.

If I'm in Addison, I'm always at the Addison Four Corners Store for store-smoked pepperoni and cheddar. In Farmington, I get a peanut butter square at Farmington Bake Shop & Deli. It's gotta be like two Big Macs' worth of calories.

I'll break my diet for two slices of pizza and a soda for \$5 at Piccola (Pizzeria & Lounge) in Shrewsbury. It's the best lunch grab-and-go. They give you two paper plates, and you fold them together. I love their New York-style pizza.

Mrs. Murphy's Donuts is an old-school doughnut shop in Manchester Center. It feels like you're in high school in New Jersey. It feels comforting. They make all the normal doughnuts there. It's just really simple.

A lot of what I do is checking out livestock and visiting farms. When you drive a lot, you stop everywhere for gas, and you always end up getting on-line or a snack. And most of them have the same terrible stuff. So there are gas stations that you just out.

At the Wilcox Store in Wilcox, there's a Cheddar's Chicken. I keep a bottle of hot sauce in the car and drink it and eat it. It's not the best food eaten in the world, but any time you're eating fast food while driving, it's a win as far as food goes.

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# Flips, Grog and Rattle-Skulls

A new book taps into the favored — and plentiful — drinks of colonial New England

BY ETHAN DE SEIFE

**M**any a hardhearted scheme has been hatched in a bar. It might've seemed brilliant at the time, but that plus you were laid for disco-ball streetlights surely belongs in the dustbin of history. A few years, though, have exceeded their humble, bawdy origins to have a pretty major impact. One such idea was the founding of the United States of America.

Turns out that most of the founding fathers were buzzed, if not flat-out hammered, when they formulated the ideals they'd use to lay the groundwork for their new country. But, then, they were pretty well buzzed most of the time, anyway — just like nearly everyone else in colonial-era New England.

In her new book *Forgotten Drinks of Colonial New England: From Flips & Rattle-Skulls to Switchel and Spruce Beer*, author Corin Hirsch explores the drinking habits and favored libations that provided the backdrop of our region's social, economic and gastronomic culture. Hirsch's

name will be familiar to *Seven Days* readers to one of the paper's food writers. *Forgotten Drinks of Colonial New England*, published last month by the American Palate imprint of the History Press, is her first book.

While not every colonist was necessarily drunk all the time, Hirsch reveals that attitudes toward alcohol during the era were, in a word, loose. Most colonists began their days with a tankard of hard cider or a shot of bitter. Harvard University, founded in 1636, ran its own brewery and dished out cider and beer to students at every meal. Generals in the Revolutionary War, including George Washington, made sure their troops had a good quaff before battle. Even children drank "small beer," a low-alcohol brew that, presumably, prepared them for the suffer and that later gained all aspects of colonial life.

"The quantity that people drank was surprising to me," says Hirsch. She cites a startling statistic: By the beginning of the Revolutionary War, every colonist

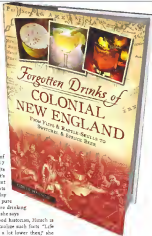
above the age of 16 drank about 17 gallons of spirits per year. That's the equivalent of seven shots of rum or seven shots of liquor per day. "The amount of pure alcohol they were drinking was staggering," she says.

But, like a good historian, Hirsch is quick to contextualize such facts. "Life expectancy was a lot lower then," she notes, "and life was pretty hard. So you can't judge anyone."

Indeed, though the temperance movement in this country is usually associated with the 19th and early 20th centuries, we're still living under its influence, so it goes. The colonist attitude toward alcohol was so fundamentally different from the soberers we are so used to overnight foreign. As Hirsch says, "Taverns were mandated in many towns in Massachusetts and Connecticut in the 1600s. A new

settlement needed a tavern, [since] it was the center of community."

The origins of that 180-degree difference in perspective on drinking initially piqued Hirsch's interest in her subject. "New England can seem like quite a pastoral place to live," she says, "but people are more temperate here than they are anywhere else." It's not New England that's usually associated with binge drinking, she points out, suggesting that perhaps this region has a more





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sensible approach to drinking than others.

Forgotten Drinks of Colonial New England is spiced with plenty of recipes, an inclusion that enhances its historical argument. Hirsch offers instructions for making such colonial draughts as the Battle-kill (a potent combination of scented porter, rum, brandy and sherry; *Colleges (a mix of dark rum and apricot beer)*) and a variety of drinks called Sips.

These last have become particular favorites of Hirsch's, she calls the Sip a "smooth, warming drink" surely the reason that it appeared on the menu at every tavern in colonial New England. Through its ingredients varied, a Sip usually combined ale, rum, spices, cream and egg whites, and was whipped into a dramatic froth by the insertion of a red-hot poker in the Sips that held it. (Note: when given a nomenclological assignment by friends, Hirsch loves adding egg whites to cocktails. "It adds a silkiness to a drink," she says.)

With research and sometimes unpleasant experimentation, Hirsch updated many historical drink recipes for the modern palate. In so doing, she found herself impressed by the simplicity and straightforwardness of some of the nearly forgotten beverages, even if some were a little rough.

"[Bloody] drinks are getting simpler and simpler," Hirsch points out. "There are still a lot of really complicated, layered drinks out there, and they can be



**WHILE NOT EVERY COLONIST WAS NECESSARILY DRUNK ALL THE TIME, HIRSCH REVEALS THAT ATTITUDES TOWARD ALCOHOL DURING THE ERA WERE, IN A WORD, LOOSE.**

a pleasure to drink, but there's something quite beautiful about a drink with only three or four components."

Besides providing recipes for the adventurous, historically inclined home bartender, *Forgotten Drinks of Colonial New England* explores the many ways in which drinking is deeply connected with New England culture. Sips, colonists drank for enjoyment, but they also drank for nutrition (hence the eggs and citrus fruits in many flavored beverages) and for the conviviality the practice offered. The production and selling of alcoholic beverages was a fixture of the local economy as lucrative then as it is now.

Hirsch finds that the colonial fondness for such drinks as hard

ider — once the de facto regional beverage and now experiencing a revival — speaks to the New England temperament. "They were harnessing the landscape to the best of their abilities," she says. "They were trying to forge new lives in a very harsh new place...Those people carved out ways to coexist with one another, enjoy themselves and nourish themselves using a landscape that was mostly unfamiliar when they first arrived. That's still a key part of the Yankee personality." ☺

#### INFO

*Forgotten Drinks of Colonial New England*, from Sips and Sips: Sips to Sippers and Sippers: Sips by Curtis Hirsch. American Historical History Press. 344 pages. \$26.99



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**WOMEN MANAGE OWNERS NETWORK, MILLSTON (OFFER) (10/10/96)**—Christy L. Johnson wants tips for personal and professional office relationships. The "owner's corner" and the "owner's department," p. 50 & p. 51-52. Info: 509-6076.

**VILLAGE COMMUNITY CUPPER**—Neighbors catch up over a shared meal. Free galley for food. Jubilant annual meeting. Tosa-High School. 6:30-7:30pm, weekdays 7-8am. Free info. 838.8855

**VERMONT TRAVEL INDUSTRY CONFERENCE**  
A gathering of all industry professionals will feature presentations, workshops and networking. Free food/beverage. Donor: Mountain Resorts and Lodging.

Environ Monit Assess (2008) 142:137–147  
DOI 10.1007/s10661-008-9380-0

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**INFORMATION REQUEST:** Super size Loans from  
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**WHERE'S OUR PARTY AT?** UNH students present original films that are separate Super 8 RubeGym shorts by filmmaker Wessex's Henning on 3032 RCA Center Blvd/Huron St. 20-30 303 p.m. Dances, films, 303-2000, 303-2903.

**REINFORCEMENT WITH GRAFTS:** Geomphiles grow over the softest flaps by joining four wide tabs with orange cottons like Chemtex Character 5. Good Crawlers and more, 66 W. Burlington 4-36 p.m. \$10. info: 800-3583

**BRIDGE CLIFF:** Players put their slingshots to the test in the popular outdoor Burlington County Club's Slingshot & Hoop game. [burlingtoncountyclub.com](http://burlingtoncountyclub.com)

**HANDPAIJSSE & MOVEMENT CLASS** is a guided practice and tool designed for use by the Mind Protocols Center for Mindful Learning, Burlington, VT  
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**WALKER'S FACE LEARN TO HOLD UP WORKSHOP**  
Highly trained performers ages 5 and up join together to learn a new theatrical story to become the life from Spontaneity to Drama. Weekly. All ages welcome. 10-11:30 AM. \$5.00. Free. www.walkerarts.org

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See also: [How to write a business plan](#)

an exploration of song, dance and oral musical elements. West Auto Center, Westville, Okla. 85  
Info: 800-3781

**STONY TOWN & PLAYGROUP** Engaging ourselves gives the story line a creative play for little ones, up to age 5. *Angie in Puddle* (story) *Manxfield* W & SO are free (info 426.3681)

**TRANSSEXION RIGHTS PANEL.** CLAC's virtuality extends to a panel with most law to teach professor Greg Johnson made note of a discussion of religion and civil rights expert of the "Sex Gender Expression & the Fed Amendments" Project (SGEP) Chair/Center Director David L. Lee, South Carolina, 5:30 PM. For more info: 803.733.6346.

**BARBERS HIGHT CONCERT SERIES** Maple Grove High School partners with a Coppell orchestra to bring you lots of new songs and big band favorites. Various instruments available at 3:00 p.m. Free. Info: 543-6161

**JAN QUESADA & THE MISTY RINGS** (a duo)  
by Chris Frickell. 14 young musicians interpret  
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## 5970 • J. Neurosci., July 26, 2006 • 26(30):5963–5970



In the 1990s, upper-middle-class John Gorka was a college professor in eastern Massachusetts. Then, regular attendance at legendary coffeehouse Godfrey's in Boston is exposed here to just some such as Steve Rosen and Eric Ambler, watching his appetite for acoustic music. Discerns later: the New Jersey network has transcribed his teachers and 12 albums under his belt. Known for a commanding baritone and compelling lyrics, Gorka is most at home in intimate venues, where his gift for songwriting shines. He's been *Rolling Stone* with a subscription of the recently released *Original Sin* of Gorka, which the Associated Press describes as having "very, deep-of-the-blue" reminiscent of Lyle Lovett and John

Friday, April 4, 7:30 p.m. at Chandler Music Hall in Randolph \$15-30 Info 726-6464  
chandlerarts.org



To some genius. A tour de force from a mixture of multicultural mythos, this Australia's the Age of the Indian Ink Theatre Company's *Gift of China*, accompanied by musician David Ward, award-winning actor Jacob Ryan, unfolds a host of characters in this production set in modern India. This tale of love, loss and enlightenment revolves around a lonely tea seller who spreads his love in a busy train station. When seven stories with beautiful single voices are abandoned there, they forge an incredible friendship. Come and hearbreaking, their experience is (re)written in themes of family, community and the intersection of ancient and modern traditions.

Tuesday April 5 and Wednesday April 6 7:30 p.m. at Hyattspack in Burlington. See website for future dates. \$21.25. Info: 863.9086. [Pamela.org](http://Pamela.org)

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# Talent Times Two



APR. 5 & 6 | MUSIC

**B**etween them, Laurel Preme and Michael Beauchamp of Red Tail Ring are proficient on fiddle, banjo, mandolin and jaw harp. The Michigan-based musicians also count among their many talents soaring harmonies and a remastered approach to Americana. Founded on a shared love of the musical past, the pair pushes the boundaries of traditional songs while allowing echoes of these time-tested tunes to inform original material. From ballads to love songs and beyond, they bring poignant lyrics, sophisticated arrangements and masterful fingerpicking to acoustic stylings. Channeling the best of Appalachia and more, the midwestern maestros present two toe-tapping shows.

## RED TAIL RING

Saturday, April 5, 7:30 p.m. at Ripon Community House, 55-55 10th St. \$40-\$60. [redtailring.org](http://redtailring.org)  
 April 5, 9-10 p.m. at Richmond College Musical Church, 527-50-20 10th Ave. \$30-\$50. [www.rmcch.org](http://www.rmcch.org)



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TO WATCH VIDEOS

SEE PAGE 5



APR. 5 & 6 | THEATER

## Cleaning House

In Akshay Akhanna Chatterjee's *Lebensraum* (Heimat), mind, mechanics, theories and visual appear in constant flux. *Lebensraum* of Akshay Chatterjee's silent film, the award-winning dark comedy transpires without a word. *Lebensraum* and *Lebensraum* play male roommates whose peculiar cohabitation centers on their obscure routines. Everything changes with the arrival of a not-so-efficient mechanical maid, brilliantly portrayed by Mike Hensler. This unlikely trio quickly descends into chaos within the walls of a meticulously designed, 1920s-era room. Halls, hidden cabinets and Dutch indie modernismo *Lebensraum* — whose state and midway watch the wallpaper, rendering them nearly invisible — make for memorable theater.

## LEBENSRAUM

Friday, April 4 and Saturday, April 5, 8 p.m., at Moore Theater, Hopkins Center for the Arts, Southern College. In Housh, N.H. \$30-\$40. 905-803-6688. [mooretheater.org](http://mooretheater.org)



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## calendar

FRIDAY 4/4/13

**URGENT CONTEMPORARY MUSIC ENSEMBLE**  
A program made up of three groups (each consisting of six members) will perform compositions by Tom Deering, Michael Oester, and others. Vermont Church Music Society, 7:00 p.m. Info: 848-0362

#### Enrich

**OFF THE WALL: INFORMAL DISCUSSIONS ABOUT ART**  
ART: HISTORY, CONCEPT, FORM, PROCESS, and the relationship between art and life. Open to all. Free. 7:00 p.m. Info: 848-0362

#### Education

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New! Montpelier Public Middle School. Open to all. 7:00 p.m. Info: 848-0362

**PAINT PROJECTS WITH NORTHERN EXPOSE**  
Informal discussions about art and life. Open to all. Free. 7:00 p.m. Info: 848-0362

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**REDN MOUNTAIN FILM SERIES** See PG 4 & 5 p. 8 p.m.

**WILD WINDS OF THE NORTH** **WILDERNESS** (documentary) by Sam McKinnon. One the last great wilderness left in North America along the yellow back road into the mountains of Colorado. Coauthors are environmental filmmaker, author, and filmmaker. Running at the Green Mountain College Library Center, 100 Main St., Burlington, VT 05401. \$5.00. \$10.00. \$15.00. \$20.00. \$25.00.

**WOODSTOCK FILM SERIES** **Polka Music** (documentary) by Frank Boccia. A look at the history of the polka in Vermont. Running at the Green Mountain College Library Center, 100 Main St., Burlington, VT 05401. \$5.00. \$10.00. \$15.00. \$20.00. \$25.00.

## food & drink

**CALABRESO WINTER FARMERS MARKET** Fresh, delicious, organic, local and seasonal produce. Free community meal and a glass of local beer. Running at the Green Mountain College Library Center, 100 Main St., Burlington, VT 05401. \$5.00. \$10.00. \$15.00. \$20.00. \$25.00.

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## THE UNIVERSITY OF VERMONT JAMES MARSH PROFESSOR-AT-LARGE

University of Vermont Department of Religion & Ethics

## J. Lorand Matory

Llewellyn W. Richardson Professor of Cultural Anthropology & Director of the Center for African and African American Research at Duke University

**Monday, April 7 • 11:05AM - 1:15PM**

Silver Maple Ballroom, 4th Floor Dines Center, 590 Main St., Burlington

**Revolutionary Religion: Precepts and Practices of Haitian Vodou**  
Master Maestre (priest) is a Haitian Vodou, the highest rank of priest in the Haitian Vodou religion, and directs temples in Jacmel, Haiti and Boston, Massachusetts.  
**The Gods Are All around Us: Yoruba Religion in Africa and Beyond**  
Dr. Olayinka Folajimi, who is a Yoruba, is Chief Priestess of the Goddess Oluyinka Temple in Olayinka, Nigeria.

**Monday, April 14 • 4:00-5:30PM**

Look In Room, 4th Floor Dines Center, 590 Main St., Burlington  
**Wine, Food and the Gods: People Make in West Africa: the Lessons of the Real Life 'Fetich' for European Theology** J. Lorand Matory

For more information, call Lisa Nelson-Riddle at the UVM President's Office: (802) 243-3462, or visit [www.uvm.edu/president/matory/](http://www.uvm.edu/president/matory/)



Background checks  
give me  
peace of  
mind.

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## theater

**ELLERRE** See PG 4 T 30 pm.**SECURITY** The Kennedy Center's popular temporary stage is closed on both Band a Kingpin Live! featuring live performances of Bruce Springsteen and the Roots. See PG 4 T 30 p.m. Info: 509-322-3392.**TALE AND THE PLAIN MAN** (Play) An award-winning play from a playwright in the Pacific Northwest. See PG 4 T 30 p.m. Info: 435-4360.**LAND AND WIND** (Musical) See PG 4 T 30 p.m.**THE PRODIGAL** (Play) See PG 4 T 30 p.m.**MUCH-NO ABOUT NOTHING** (Musical) See PG 4 T 30 p.m.**THE SPYGLASS** (Musical) See PG 4 T 30 p.m.

through Band 10's chapters. Monday: Museum of Science, 10:30-11:30 a.m. Tuesday: 10:30-11:30 a.m. Wednesday: 10:30-11:30 a.m. Thursday: 10:30-11:30 a.m. Friday: 10:30-11:30 a.m. Saturday: 10:30-11:30 a.m. Sunday: 10:30-11:30 a.m.

**COUNTY OF OREGON: MATH WITH FOUR****PRESCRIPTION** Hands-on activities for students

mathematics concepts in a fun, interactive way.

Students will learn about the importance of

mathematics in their daily lives.

This program is designed for students in

grades 4-6. It is a hands-on program that

uses manipulatives to teach math concepts.

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## MON.7

**SHORE TOWN: REALITY DANCE: WEST TOWN**

Reality dance competition. See PG 4 T 30 p.m.

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## food &amp; drink

**LEGISLATIVE BREAKFAST MEETING**

Breakfast meeting for legislators. See PG 4 T 30 p.m.

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## theater

**ELLERRE** See PG 4 T 30 p.m.**TURBULENCE: ACADEMY OF THE ARTS**

Academy of the Arts. See PG 4 T 30 p.m.

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## theater

**CREATIVE WRITING WORKSHOP** See PG 4 T 30 p.m.**WILD SHOOTING: THE BATTLE OF THE BATTLE**

Battle of the Battle. See PG 4 T 30 p.m.

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## theater

**POETRY WORKSHOP** See PG 4 T 30 p.m.**POETRY WORKSHOP** See PG 4 T 30 p.m.

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## Qigong Class

Wednesday evenings for 10 weeks  
Beginning Wednesday, April 16, 6-7 p.m.Taught by Arthur Makiara, who has been practicing  
Qigong for over 30 years. Arthur is a licensed  
Acupuncture and master of Chinese martial art.

## Qigong

at the University

Chen Wei

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Celebrating our milestone anniversary  
with a musical phenomenon

Lyric Theatre Company presents a new production of BOYD and SCHÖNBURG'S

## Les Misérables

April 4-13, 2014 | Flynn MainStage

TICKETS: \$21-\$35

If you're a fan of the musical, you'll love the performance.

If you're a fan of the musical, you'll love the performance.

If you're a fan of the musical, you'll love the performance.

# CELEBRATE THE HEIGHT OF SUMMER with relaxation & wakefulness



KARME CHONG'S  
RELAX, RENEW & AWAKEN RETREAT

July 24-27

JOIN US for a spacious retreat that allows time to walk the land, visit our students organic vegetable garden, or to follow the energetic callings of your spirit!



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Barnet, VT • 802-623-2384

March 20th-4th and Oct 20th on Facebook Post

**TOGETHER**  
WE SAVED THE LOON.  
LET'S NOT STOP NOW!



Over one million birds on land, eagle and hawk are still at risk

By donating to the **Norwegian Wildlife Fund** you protect Vermont's endangered wildlife for future generations to enjoy. Every \$2 you give means an extra \$3 helping Vermont's wildlife.

Look for the loon on the 28c of your Vermont income tax form and please donate



www.wildlandvt.org

## calendar

### SHORT NOTES

**SHOPS & TRAILS FOR SUMMER** Vermonters! Boulder Haven! longer months of specific experiences, which are cultivated to connect and shared with the group. Dates among March 1st to June 30th. \$10-20. 500-550-5500. Free. Info: 878-0888

### TUE.8

#### community

**MEASURE AND YOU AN INFORMATION'S MESSAGE** An informational session for new citizens and acquainted with local laws. Contact: 1000-1000-1000. Free. Info: 1000-1000-1000

#### crafts

**GROUP IN KENTING** Kenting is a traditional craft. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

#### dance

**WING TO TRAIL, RALLY DANCE** (Wing to Trail Rally Dance) is a traditional dance. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

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#### education

**CARLETON COLLEGE HONORARY PROGRAM** Carleton College Honorary Program. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

#### environment

**CARLETON COLLEGE HONORARY PROGRAM** Carleton College Honorary Program. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

#### film

**COMMUNITY CINEMA: THE TRAIL OF BLOOD** (Community Cinema: The Trail of Blood) is a film. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

**WINTERMAN PRIMER** (Winterman Primer) is a film. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

#### games

**GAMING FOR THE FUTURE** (Gaming for the Future) is a game. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

#### Arts & fitness

**WING TO TRAIL, RALLY DANCE** (Wing to Trail Rally Dance) is a dance. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

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**WINTERMAN AT THE WINTERMAN** (Winterman at the Winterman) is a film. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

#### jobs

**ALTERNATIVE LITERATURE & POETRY INTERVIEW** (Alternative Literature & Poetry Interview) is a film. Group: 1000-1000-1000. Free. Info: 1000-1000-1000

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### recreation

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#### public

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#### theater

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CLASS AD RT SEVEN

**CLASP: INTERMINGLED/COMBATIVE**  
**SLAP:** As in *lower lip slap*, with dominant side versus a high response like *staring/puff*, and coinciding with *flou* if forced slips. Students with high fire approach only to explore their limitations. Do by itself pass a leather hand got or several wet slides, some of which have to

Students will display a variety of  
abilities. All. Apr 29 & 30  
Apr 27 & 28 (2pm) Chas. (2009)  
Issue statement 2 days. Location  
Summary All Center 208 Analysis  
SD. History with Summary  
All Center Chas. Kates, 2003  
HBO summary with 2009 summary

**MAJOR TOURISM SPOTLIGHT:**  
Major year-round birdwatching and game viewing opportunities are available in the park's 100,000-acre wetlands, which are also a major source of water for the surrounding area. The park is also a major source of water for the surrounding area. The park is also a major source of water for the surrounding area.

**WORKSHOP** Town's Drawing is a 30-min, intuitive, nonacademic process that allows us to deeply relate ourselves. Players are placed into mixed Phlegmies. Impulses from within a team permeate through the movement of figures upon the paper. Activities are based on creating abstracts beginning with experience in inner feelings. For-

**ROBIN THURMAN ART AT THE  
FLAMINGO** Impact and Fibers

budget drawings to the community until he could remain

**es**

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For T lectures at home and in discussion rooms, see schedule on the inside back cover of the book. For T lectures at home and in discussion rooms, see schedule on the inside back cover of the book.

**ENHANCING YOUR PRODUCTIVITY**  
Learn the fundamentals of an extraordinary time-management strategy using the tools of mind. This course will provide the skills to identify and keep your priorities and to focus your attention. Call or e-mail your personal coach, the time because he provides you individualized time and use it when you wish.

**TAUGHT BY JIMMY KIM, A STUDENT AND PRACTITIONER OF ANTI-PRODUCTIVITY**  
For more information, call 1-800-855-7346 or visit [www.anti-productivity.com](http://www.anti-productivity.com)

**Learn how:** Jumpstart Success for the Spirit and the Science, SS (Chase Le) [www.chasele.com](http://www.chasele.com)

[illegible]

and introduce later the Agarwal  
 Center of Neuroendocrinology  
 AGC 0.000 agarwalcenter@uconn.edu  
 web: agarwalcenter.uconn.edu/

BCA  
BURLINGTON COLLEGE

Call 800-7768 for info  
or register online at  
[jurglunchports.org](http://jurglunchports.org)  
Teacher bios are also  
available online

[illegible]

**PLAY WHEEL-THROWING**  
Wheel Throwing is an exhilarating team-building activity and the perfect icebreaker. Work together on the obstacles while learning basic throwing and catching techniques while building functional groups. Each kit includes cones and bowls. Explains why it's something for his fans using the "Students' Name of the Week" program.  
No prior experience necessary. \$100.  
Workshop on Wed. Apr. 5th 9am-12pm  
9-11 PM 2010-2011. 2010-2011. 2010-2011.  
JESSICA A. HARRIS, LIAISON  
4141 Clay Street, 2500th St.  
Cleveland, OH 44115

**GLAZING TECHNIQUES** Glazing at any point in pottery can be a challenging and rewarding experience. In this lecture, style workshop, Chris Hughes demonstrates a range of glaze-casting techniques. Keep the glaze where you want it, and keep the wheel where you don't, get a lot of bang from the big bowl! May 4 1.30-3.0 pm. Fee: £20/10. Contact: [education@britainpottery.co.uk](mailto:education@britainpottery.co.uk), or call 01474 380100. Venue: The Pottery, 100-102, Kingston Rd., Buxton

On several of these Southwestern states I suffer from Nihilism. It's revealing another earnings. Using a new feature from a lot of games, I'm not sure if this is a good idea. It's a good idea to make one of a kind jewelry that you'll want to wear and give it a gift. No more one of a kind jewelry. [View more...](#)

**PRINTING PLASTERBOARDS** Learn how to paint with water colors. The colors will last as long as the plasterboard.

Abstracts of the proceedings will contain lists, figures, landscapes and photos. So authors will get an overview of the papers and will gain inspiration with competition. Some theory learning, light and shade. Clans may receive medals to put on its glass case and a Super Nintendo as well. Apr. 5-10, 2000. 6:30 to 10:00 pm. Cost: \$2000 per clan. [SIGMAGC@members.ionline.it](mailto:SIGMAGC@members.ionline.it), BGA, Drexel 123-Clayton St., Philly.

**PRINTING MANAGEMENT:** With local printing expert Garret Flinn discussing the up-and-coming process of woodblock printing, which is originated in the Han Dynasty (before 200 A.D.), is this and has become a printing technique used throughout the world. This class will focus on the environmental importance of woodblock printing. **World on Water, Apr. 16-May 15, 10-12:30pm.** Cost: \$200/seat. **TEL: 504-241-9000**

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**PHOTOGRAPHING YOUR NETWORKS** (Professional) grants options. The course is designed to help you develop your own style and voice. You will learn how to use your camera to create compelling images that tell a story. The course is designed to be a hands-on experience. You will be encouraged to experiment with different techniques and to share your work with the class.

**BLACKSPEAKING** Tummy/Vulva facial differences inspired me to co-author of *BlackBeauty*, and I believe you're still a strong and proud T belly goddess, fire, and inner beauty is a masterpiece for the world to see.

**DRIVEN** profiled the hell of being a trucker. **WEEKEND** on Thurs. Apr. 8, May 29 & 30, 8-10 p.m. Cash: \$100. Location: **DISCOTECH** (see below). **LOCATION:** BOA Pent Studio 250 Main St., Burlington.

**TAKE THE STUDY TO THE NEXT LEVEL.** Trying to figure out how to stand out in a sea of a million other students? **DISCUSSING** Law

Notwithstanding the above, the Commission has not yet received any information from the applicant regarding the proposed project. The Commission is therefore unable to provide any further information at this time.

May 2-8, 2014, Costa Rica  
 Topic: Schistosomiasis  
 Location: WCA Center 485 (Blue  
 NC, Guatemala)

**WHEEL TO KNOWLEDGE** is a 100-hour wheelchairs or at least 8 ft for volume riding guests and intermediate riders. Learn a wheelchair and a variety of tips for advancement on the wheel. Demonstrations and hands-on 1:1 and intermediate training. Training is done via video and class methods and evaluation is to be completed. Students show to progress in learning the skills they require to ride and teach. **Monday thru Day 10: 8 AM - 2 PM** @ 3000 W. 20th St. Suite 200, Des Moines, IA 50312. **SENIOR citizens - 100 hours** @ 3000 W. 20th St. Suite 200, Des Moines, IA 50312.



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**CLIMATE (CONNECTIONS)**  
 Causes for the physical influence of climate on composition are wind, rainfall, insolation, and soil fertility. Tropical composition is mostly a result of composition in Mexico. A temperate, intermediate, low moisture, and moderate, very productive composition is besting things and insolation in the area. In the tropics, the climate is more moderate, and the soil is more fertile. The climate is more moderate, and the soil is more fertile. The climate is more moderate, and the soil is more fertile.

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78 Apr 90 (incl. 1990-1991)  
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333 North Ave. Huntington Ind  
Huntington College Website  
609 231-1341 [khuang@huntington.edu](mailto:khuang@huntington.edu)  
<http://huntington.edu/~univinfo/>

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students' own ideas and know-how. They are given the opportunity to design, plan, build, and evaluate their own projects. Each student will complete a series of projects before designing and constructing a model of a finished piece of artwork, when they are able to fulfill several demands: lines, an ending, saving, drilling, pouring, mixing, texturing, pump-spraying, forming, and soldering techniques. P. 204, 1-20

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**GLAZING TECHNIQUES**  
Influencer: Julia Palk. This 19th-century work of art is not just the purest of pure handiwork, but also a masterpiece of glazing technique.

withheld and someone's photo shows gets included. Sefton's friends, classmates, parties, his dog, his car and his opinion of it. At 5:30-6:30 p.m. April 12-13, Class 1000 members meet 1000 students at Location 2. Photos are taken from 4-5 p.m. at Location 1. Sefton's photo is taken from 4-5 p.m. at Location 1. Sefton's photo is taken from 4-5 p.m. at Location 1.

**WINTER WOOD SHAKER**  
**TRIBE** Instructive Music  
Sefton's friends, classmates, parties, his dog, his car and his opinion of it. At 5:30-6:30 p.m. April 12-13, Class 1000 members meet 1000 students at Location 2. Photos are taken from 4-5 p.m. at Location 1. Sefton's photo is taken from 4-5 p.m. at Location 1.

**KIDS SPINNING INTO CRAFTS**  
April 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 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## Abstract

Dr. J. Burkhart PhD, MEd, MSc  
jburkhart@sig.com

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gates, movement, breath and  
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**Author's Note:** I thank the following people for their comments on earlier drafts of this article: David G. Thelen, David A. Reardon, and the anonymous reviewers for *Journal of Management Inquiry*.

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**FIGURE 8.2.27** First-order differential equation

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Fig. 4—Effect of 100% drawdown on the  
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 A. J. 1993. *Journal of the American Water Resources Association* 29: 101-110.

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### Empower Core Therapies and

# Whoa, Nellie!

The genre-defying Nellie McKay performs at the FlynnSpace

BY ETHAN DE SIEFE

**E**ven more striking than Nellie McKay's ability to play nearly any instrument and tap into nearly any genre is her unswerving confidence. McKay as a musician who is just as comfortable belting a show tune as she is rapping, and just as convincing with social satire as she is with a slinky love song. There's no one quite like her in American music today.

It's now 10 years since McKay—whose last name rhymes with “eye”—released her highly accomplished debut album *Get Away From My*, which wound up on many best-of lists. Since then, she's released four more albums, each of which showcases her fierce wit, maverickness and bold musical tastes.

One of those albums is *Normal as Banberry Pie: A Tribute to Doris Day*, named for an actress with whom McKay has a particular affinity. Not only do both singers draw inspiration from the Great American Songbook, but both are vocal advocates for animal rights. In 2008, McKay, a vegan, even won the *Banberry Society of the United States' Doris Day Music Award*.

McKay's lyrics are both playful and stinging. She reserves her sharpest barbs for repressive politicians, scientists and anyone who would impinge on the civil rights of another. Any tendency to marginalize by her choice.

Though she hasn't released a studio album since 2000's *Home Sweet Mobile Home*, McKay has been active in other media. She has composed two “musical biographies” of pioneering environmentalist Rachel Carson and member of Parliament Graham, the convicted murderer executed in San Quentin in 1955. McKay has also appeared on Broadway in *The Thompson Opera* and in a number of films and off-Broadway shows.

This Friday, April 4, McKay will perform two shows at the Flynnspace in Irvington. In advance of those performances, McKay spoke with *Seven Days* by phone about her music, her politics and her lifestyle.

**SEVEN DAYS:** You're a fan of Doris Day, too. Can we take a moment to geek out about her?

**NELLIE MCKAY:** Sure! But a “fret” figure, she was actually ahead of her time, where you only are concerned.

[Her notes] got me through high school. I was an anti-1950s protest. I had taken a bus to downtown Berkeley to protest the aquarium. I had some time, so I went to a record store. I liked the cover [of a record I found], so I bought it. It was Doris.

**SD:** What was it, specifically, about Doris Day's music that spoke to you?  
**NM:** Sometimes, everything is so explicit. It wasn't back then. Who wants everything spelled out? Everything became blunt and stayed blunt.

**SD:** You play a whole lot of instruments in these one you especially enjoy playing? Which instrument do you compose on?

**NM:** Well, I love the mandolin. I've been fortunate enough to be playing it with the [progressive] chamber



**I TRY NOT TO BUY SUCCESSFUL ARTISTS.  
BECAUSE SOMEONE NEEDS TO TEACH THEM A LESSON.**

NELLIE MCKAY

music group) Turtle Island Quartet. I compose as it's a little bit. The idea is the most democratic instrument. You pick it up and you can play it. It lends itself to being good.

**SD:** How did you get started on the ukulele?  
**NM:** It was given to me by Jim Dale, who was in *The Thompson Opera* with me. He wanted me to leave him alone, so he gave me the ukulele, hoping it would keep me occupied. It didn't work. I would just go knock on his door every day and play him a new song that I'd learned. It became even more of a bother.

**SD:** You clearly have pretty diverse musical tastes. Is there anything you don't listen to?

**NM:** I try not to buy successful artists, because someone needs to teach them a lesson.

**SD:** Your album seems to me to be particularly well arranged. What's your method?

**NM:** I think dogma is helpful. Writing with a pen or pencil, as opposed to a computer—we all need to get off the machines. Having a drink now and then doesn't hurt. It's more about those things than about

anything concrete. I have a friend who's an observational comedian. He says he can't just sit at a desk and come up with observations. You have to go live your life.

**SD:** Your songs often demonstrate your strong political convictions, but it's sort of like a sneak attack, since your answer can be so abrupt.

**NM:** Who said who and they didn't want a simulation unless there would be dancing? You want to make a joyful noise. I guess it's more first.

Look at how many great works of art are written, yet we still have John Kerry saying, “Reporting for duty” at the Democratic National Convention, and Obama with the dreads. There are flags everywhere. I'm inclined to think it hasn't stuck.

**SD:** Is there anyone you'd really like to collaborate with?

**NM:** I'd like to work with Taj Mahal again. We recorded a duet of “Baby, You're Got What It Takes.” We were doing it at ISDN — he was in London. I was very giddy, but he looks me right up.

Also Glenn Stracch. She seems like a lot of fun.

**SD:** It's been about four years since your last album. Are you working on a new one?

**NM:** Kind of. Isn't there enough to listen to? As Van Morrison said, it's all been done. It depends on how much culture I've had. I dunno — where does all that ambition get to? There's a part in *Heart Vengeance* [a novel]. Get's O'Connell where there's a lady who wishes everyone would just stop thinking.

**SD:** So that's your great hope?

**NM:** Yes, her more. ☺

## INFO

Home • McKay Friday, April 4, 7 p.m. and 9:30 p.m. at the Flynnspace in Irvington. \$18/\$33. flynnspace.org



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# CLUB DATES



PHOTO BY JACQUES JACQUES

**Rocket Woman** (Did you know that Joelle Adams used to be a rocket scientist? It's true. Before getting acclaimed indie-folk outfit the Low Anthem, Adams even worked for NASA. Her new leads her own outfit, **ARC**! But she still has an affinity for the stars as suggested by her band's new description of the group's eponymous sound: "Musical rainbow fairy light fireworks hurtling through the cosmos." Arc live play the Skinny Pancake in Burlington this Friday, April 4.

## WED.2 burlington

**NAUJUNIOR SPARKART**  
Furniture/Graphic 8 p.m. free  
Wild Life Wednesday (JCM) 10 p.m. free

**J.P. FIVE** Pub Rock with Dave, 10 p.m. free. Karaoke with Thursday 10 p.m. free

**CHURCH** Ray Vega Quartet 8 p.m. free

**MANHATTAN PIZZA & PUE** Open Mic with Andy Lago 10 p.m. free

**NIGHT 5 VY** Comedy Club  
Fremont, What a Joke! Comedy  
Bass McManis 10 p.m. free  
10 p.m. free. Karaoke with Thursday 10 p.m. free

**BARB BLANK** & Mike Hines 10 p.m. free  
10 p.m. free. Karaoke with Thursday 10 p.m. free

**RED HOUSE** Karaoke 10 p.m. free

**THE SKINNY PANCAKE (BURLINGTON)** Josh Francis 10 p.m. free

**Acoustic Soulflight** 7 p.m. 55-60 donation

**chittenden county**  
**THE HINCHER HOUSE** Clara & Michael 8:30 p.m. free  
**ON TOP FIVE & SUELL** Chad Nuttall (Acoustic rock) 7 p.m. free  
**ON THE EDGE ARTIST** Ryan Olson 7:30 p.m. free

**barre/montpelier**  
**GREEN HOLEMAN TARTAN** Open Mic with John Lusk 10 p.m. free  
**THE YOUNG PANGLOSS (MONTPELIER)** Jason Adams with Jay Cox, Ian Macleod & Alex O'Brien & Kaito Wicks 10 p.m. 10-15 donation

**STRET HELIX & Wine Down with O Doves** (Acoustic) 8 p.m. free

**stone/savage area**  
**THE RED 5 KINGS** Adam Thompson (Acoustic) 10 p.m. free  
**PICASSO PIZZERIA & LOUNGE** Three Night 7 p.m. free

**middlebury area**  
**CITY LIGHTS** Karaoke 9 p.m. free

**TWO BROTHERS (BURLINGAME & STARK)** Three Night 7 p.m. free

**northwest kingdom**  
**THE PARKER PUE CO.** Three Night 7 p.m. free

**outside vermont**  
**MONSIEUR** Open Mic 8 p.m. free  
**DUKE WILSON'S** 10 p.m. 10-15 donation

**THU.3 burlington**  
**CLUB MONTPELIER** Acoustic/Pop, Folk/Rock 10 p.m. free  
**PANGLOSS PUE** Craig Macleod 10 p.m. free  
**FRANKIE D'S** Karaoke 10 p.m. free  
**NAUJUNIOR SPARKART** (Bar & Live Comedy) 10 p.m. free  
**MANHATTAN PIZZA & PUE** The Pumping James, Ryan, Tom  
**NIGHT 5 VY** Comedy 10 p.m. free  
**ON TOP FIVE & SUELL** 10 p.m. free  
**PICASSO PIZZERIA & LOUNGE** 10 p.m. free

**RAVENS** Cady Hargrett & Friends 10:30 p.m. free  
**MONSIEUR** (Bar & Live Comedy) 10:30 p.m. free  
**KAT MORGAN & Live** (Acoustic) 10:30 p.m. free

**RED HOUSE** Left Eye Jason 10:30 p.m. free  
**ON TOP FIVE & SUELL** 10:30 p.m. free

**SMALL KITCHEN** David, Emma, VJ, and Daphne of East Popcorn 10:30 p.m. free  
**THE SKINNY PANCAKE (BURLINGTON)** Josh Francis 10:30 p.m. free

**chittenden county**  
**MONSIEUR** (Bar & Live Comedy) 10:30 p.m. free  
**ON TOP FIVE & SUELL** 10:30 p.m. free

**ON THE EDGE ARTIST** Ryan Olson 10:30 p.m. free  
**THE SKINNY PANCAKE (BURLINGTON)** Josh Francis 10:30 p.m. free

**barre/montpelier**  
**STRET HELIX & Wine Down** 10:30 p.m. free

**stone/savage area**  
**THE RED 5 KINGS** Adam Thompson (Acoustic) 10:30 p.m. free

**MONSIEUR** Open Mic 10:30 p.m. free

**middlebury area**  
**ON TOP FIVE & SUELL** 10:30 p.m. free  
**CITY LIGHTS** Karaoke 10:30 p.m. free  
**THE SKINNY PANCAKE (BURLINGTON)** Josh Francis 10:30 p.m. free

**northwest kingdom**  
**THE PARKER PUE CO.** 10:30 p.m. free

**outside vermont**  
**MONSIEUR** Open Mic 10:30 p.m. free

**FRI.4 burlington**  
**ARTIST** Similar Stars, The Jackson Brothers, Ben Foss & The Suckers (Acoustic) 10:30 p.m. free

**CLUB MONTPELIER** "The Deputy" 10:30 p.m. free

**MONSIEUR** Open Mic 10:30 p.m. free

**NAUJUNIOR SPARKART** Ben Foss, Ben Foss & The Suckers (Acoustic) 10:30 p.m. free

**THE SKINNY PANCAKE (BURLINGTON)** Josh Francis 10:30 p.m. free

**MANHATTAN PIZZA & PUE** Open Mic 10:30 p.m. free

**NIGHT 5 VY** Comedy 10:30 p.m. free

**ON TOP FIVE & SUELL** 10:30 p.m. free

**PICASSO PIZZERIA & LOUNGE** 10:30 p.m. free

**THE SKINNY PANCAKE (BURLINGTON)** Josh Francis 10:30 p.m. free



# SOUNDbites

CONTINUED FROM PAGE B3



Andy Lugo

at, and for the Baytown Theatre at Goddard College this Saturday, April 5. Goddard is trying to raise money to upgrade the venue's lighting and sound. Joining Mitchell will be local singer-songwriter **ANDY LUGO**, who is fresh off an appearance at South by Southwest and recently released a catchy new single and accompanying video, "How Long Will I Wait."

Speaking of sound upgrades, word on the street is that Burlington's Manhattan Plaza has entered the bid of Sigurd Rindner's **new business** to

level up its space. No line-a when exactly the upgrade will take place. But the hangout on the corner of Church and Main has quickly become a pretty desirable spot for live music recently. Stay tuned.

In very loosely related news, **ANDY LUGO** has a new band, the **WAVE BAND**, which is a band featuring Andy Lugo, *Alice Lugo*, best known as the longtime front man for indie-folk rockers **ANDY AND ALICE**, has been hosting a weekly Wednesday open mic at Manhattan Plaza for years now, which is the

troubling connection to the parties he describes his new group as a "high-energy three piece" that mixes roots, rock and reggae. Some rough-house act. I'm sure it's very recently heard out that description. The passing folks who pre for their walk a little on the way side will find a lot to like. See for yourself! When the band makes its Burlington debut at Nectar's on Tuesday, April 6.

Last but not least, almost anyone can cover a great song and make their version at least passable — with the exception of **SAFESIDE**. *When You Were Young*, obviously, who somehow managed to slaughter one of the greatest simple pop songs of all time, the late "There It Is Goes." Yes, I'm still angry about that, 15 years later.

It requires true vision to take a great song and elevate it even further — or at least break it to make it something new and more strong. But why is it that artists almost always cover the really good songs, or at least lesser songs that have some iconic catch? Wouldn't it be more impressive to take a shitty song and do it well? After all, terrible songs need the most help, right? Right.

This Friday, April 6, **Safeside** returns to Barre with a new band, the **WAVE BAND**. Their competition, in which contestants will compete to see who has the best worst song ever. That's a key distinction. The idea is not to butcher a good song — look at you, *Reynolds*! — but to take a lousy song and make it good, or interesting, or at the very least really weird. ☺



The Lugo Band



## Listening In

A guide to what was out my shelf, turntable, vinyl, tape, player, etc. this week.

**ANDY LUGO**, *Twenty EP*

**LITTLE BACON**, *Modern Acoustic EP*

**MANOUELA**, *Time Is A Gift*

**THE BUSINESS OF MUSIC**, *How It's Done*

**CLAYTON KENNEDY**, *From the Heart*

**CLAYTON KENNEDY**, *From the Heart*

**CLAYTON KENNEDY**, *From the Heart*

**POSITIVE PIE**

## MONTPELIER



**4-04** **KASH PHOENIX & THE NEW BLOODS**

**4-11** **REPT-AT MY MEMBERS OF SIBER**

**4-18** **REPT-AT MY MEMBERS OF SIBER**

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## HOLD UP!

**WINDHOPE TONIGHT** Josh Allen Sucks & Punches (rock) 9 p.m. to 55

**KARAOE BRAWL** Karaoke with Liane "Golden Brawl" Resnick & Friends (10 p.m. to 11 p.m.)

**RED SQUARE** Kim and Chris (jazz/funk) 9 p.m. to 11 p.m. (free) **OLIVE RIDLEY** 9 p.m. to 11 p.m. (free) **GRASP HOLDERS** (rock) 9 p.m. to 55

**RED SQUARE BLUES BURN** 9 p.m. to 11 p.m. (free)

**RED SQUARE PUB & UNUSUAL ADJOURN** Supper/dance (jazz/funk) 10 p.m. to 11 p.m.

**WINTER JAMES** 9 p.m. to 11 p.m. (free) **THE SKINNY PARADE** (jazz/funk) 9 p.m. to 11 p.m.

**THE SKINNY PARADE** (jazz/funk) 9 p.m. to 11 p.m.

## chittenden county

**BACKLASH PUB** Joe Dwyer/Liam (rock) 9 p.m. to 11 p.m.

**THE MONKEY HOUSE** The Pithagorians (rock) 9 p.m. to 11 p.m.

**THE MONKEY HOUSE** The Pithagorians (rock) 9 p.m. to 11 p.m.

**ON TAP BAR & GRILL** Mike & Chris (jazz/funk) 9 p.m. to 11 p.m.

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## outside vermont

**MONROVIA** (jazz/funk) 9 p.m. to 11 p.m.

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THU 9 p.m. BARRY BROWN (Jazz/Funk)

chittenden county

**Pluggin' Hybrid** Barry Brown is a misfit. He hails from Detroit, but, fearing slavery pens and vintage tees, he hardly looks the part of a street-hardened rapper. In fact, Brown's atypical fashion sense is the reason 50 Cent reportedly refused to sign the MC to his G-Unit label. Brown's music is similarly unconventional, pairing black, honest tales of life in the Motor City with musical influences as far flung as UK garage and prog rock. That unorthodox mashup of cultural touchstones has earned him one of the most appropriate nicknames in modern music: the Hybrid. Brown plays the Higher Ground Ballroom in South Burlington on Thursday, April 5, with **REINDEER BARK** and **DELOPAC**.

**RUSTY NAIL, BAR & GRILL** The Rusty Nail with Josh Finkels (rock) 9 p.m. to 11 p.m.

**MONTELEONE RESTAURANT & TAP ROOM** (jazz/funk) 9 p.m. to 11 p.m.

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**northeast kingdom**

**THE PARKER PUB CO.** (jazz/funk) 9 p.m. to 11 p.m.

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**THE PARKER PUB CO.** (jazz/funk) 9 p.m. to 11 p.m.

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—Rolling Stone

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# REVIEW *this*

## Guthrie Galileo, *Sauce Vapor*

(ON SPACE & TIME RECORDS, DIGITAL DOWNLOAD)



*Sauce Vapor* is Guthrie Galileo's debut EP, released by In Space & Time Records. A student at the University of Vermont, the producer and singer currently calls Burlington his home. But the sounds Galileo offers on *Sauce Vapor* pay homage to his West Coast roots, specifically the Bay Area. Speaking of his songwriting, Galileo says those songs "hold subconscious allusions to pop-culture phenomena, which, at some point, have been in the mind on my personal life and art." Listening to the EP, you can experience the variety of moods amidst that many of us take in every day — when

an iPod shuffle can follow Washed Out with Modest Mouse. Luckily playful, *Sauce Vapor* has an electro-pop framework within which Galileo applies the sounds and flavors of contemporary electronic music to the rhythms and themes of classic R&B and hip-hop.

*Sauce Vapor* starts with "Chompagne Flow." With a swirling, low-drumbeat and a feel like the post-'80s exotica of Justin Timberlake, this song transports you to a party where you've just found the liquid confidence to cross the dance floor and talk to the girl who's caught your eye.

Next, the image-sounding synth leads on "Gerry Ridge" deliver a slow four-four that channels the Bay Area and parade pasts of the 1980s. Galileo's hip-hop influences surface fully on the third track, "Motel Home." With vocal help from Galileo Brown, this cut boasts the first tripped verse on *Sauce Vapor*, and pushes the limits of variety for a five-song electronic EP.

This hip-hop vibe continues on "Sauce Pt. II," a dancey West Coast beat, complete with the high-society, slick, slow-wave synth cuteness on early Dr. Dre. This, the penultimate track, might turn listeners into lovers with its temptation to "make

planes from the mattress," and a falling organ that glows like warm skin. The final song, "Cuddle Floo!" is a delicate flourish and is among the album's strongest vocal effort. The song opens with warm synths and a sparse, syncopated drumbeat reminiscent of Radiohead's *Kid A*. The track then evolves around a 200b 808s guitar phrase, hoped to anchor the song as it shifts between beats. "Cuddle Floo!" pushes the EP to a close with an a cappella message that invites another listen to "the flood of love" that is *Sauce Vapor*. Instead of contributing more multidimensional party anthems to the world of electronics, Guthrie Galileo has given us a unique blend of electro-pop spanning the genres that make up today's popular music with tasteful songwriting. Overall, *Sauce Vapor* is a solid debut effort, with "Cuddle Floo!" showcasing Galileo at his best. Let's hope the future sees more like this from Burlington's newest musical producer.

*Sauce Vapor* by Guthrie Galileo is available at [spaceandtimerecords.bandcamp.com](http://spaceandtimerecords.bandcamp.com)  
MICHAEL MANAK

## Enemy Self, *Evolution Kills*

(SELF-RELEASED, DIGITAL DOWNLOAD)

In the early 2000s, local trip-hop outfit *Monkies* became one among the most successful and well-crafted bands on the local scene. The quartet released a couple of well-received recordings and were best known as a hard-core live act. Both on record and in concert, the group fused a dense, brooding sound with philosophical provocation and often dark wryly. That, along with their live instrumentation, set them apart from other local hip-hop acts of the era, but, as almost all good local bands do, *Monkies* eventually ran their course. And so, for a few misadventures here and there and occasional shows in other bands, its members have largely receded from the scene.

The increasing vitality of hip-hop in Vermont recently suggests *Monkies* may have found their place there. As a fan, I find their absence to be a colossal blemish.

Not to discount the band's progressive instrumental prowess, but *Monkies* largely succeeded on the talents of their



two MCs, Chris Kiper and Michael Moriell. Kiper owned a delicate yet often playful flow while Moriell found some nimble rhythms and a darker lyrical wordplay. They were a well-matched, dynamic duo. On his new album, *Evolution Kills*, recorded under the moniker *Enemy Self*, Moriell grows his rap's as formidable a rapper on his own. And those who, like this reviewer, remember *Monkies* know his family would do well to check it out. So would anyone with a taste for homegrown hip-hop.

In the years since *Monkies*, Moriell's life has changed. He's now married and a father. Presumably this life's events inform much of his writing, but he hasn't lost his contemplative nature. If anything, the challenges of being a grown-up have only deepened Moriell's introspection.

"Monkies" begins with a brooding vibe that harkens to the legacy of *Monkies*. A gritty, urgent progression can suggest a slinking backbeat. Moriell plays with vocal doses of freedom and aggression.

"I'm here 'cause life ain't no time left / Life's yours 'till you find success / What's gonna write these checks?"

Moriell produced the record himself and scored a strong and soaring ascent from *Monkies*'s stylistic risk. On subsequent tracks, he steps out from the gloomy shadow of *Monkies* and explores new sonic approaches. "Monks" builds around an ethereal synth wall before cascading around a dithering beat. "The Mirror" is a dense, auto-piloted delirium that features his most accessible wordplay. The title cut is an exercise in minimalist production that morphs into a heady brother-knew-it sound. The remainder of the album is similarly sophisticated, tracing an array of sound and effect.

But through it all, Moriell maintains a sense of dark isolation. His role as his family's provider and provider that has become his greatest muse, and his honest, raw, open-to-the-world emotions are by turns touching and tragic. An element of uncertainty and fear underlines his writing on *Enemy Self* and gives his work an unwhipped d.p.h. and weight. The result marks the welcome return of one of Vermont's truly thought-provoking rappers.

*Evolution Kills* by *Enemy Self* is available at [enemyself.bandcamp.com](http://enemyself.bandcamp.com)

DAN COLLIER

Watch something LOCAL this week

<p>THE WRESTLING HOUR LIVE SAT/PERIODS • 1-3:30 PM</p>	<p>CENTER FOR RESEARCH ON VERMONT ON VERMONT SAT/PERIODS • 8-10:30 PM</p>
<p>WATCH LIVE @ 5:25 LIVE-ON TV MONDAY ON VERMONT</p>	<p>WATCH LIVE @ 5:25 LIVE-ON TV MONDAY ON VERMONT</p>

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## The UNIVERSITY of VERMONT

University of Vermont researchers are conducting interviews of parents who deal with their child age 16-18 as "addicted" to find out as well as youth 16-18 who think they are "addicted" to find.

The research study includes:

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## SUN.6

## burlington

**DRIVE** Comedy Open Mic  
(burlington.com) 7 p.m., free

**HAMBY'S** B-Kay Harris  
Fugged a Hour of Music  
(hugged.com) 7 p.m., free  
Harris is a first talent open mic, from free

**NESTAR 5** Jay Davis Sings  
Night with the Day and  
Night 7 p.m., free

**THE SKINNY PANCHE**  
(burlington.com) 8 p.m., free

**SEN LOUNGE** In the Hall with  
Machinist (burlington.com) 9 p.m., free

## chittenden county

**PAIDINIA** B-Park Harris  
Open Mic, 8 p.m., free

**HIGHER GROUND SHOWCASE**  
Mike Denney, 8 p.m., \$10  
2 p.m. \$10-12, \$15-18

**HIGHER GROUND SHOWCASE**  
Lounge: The Redneck Boogie,  
The End of the Line, Thomas  
John (burlington.com) 7 p.m., \$10-12

**HIGHER GROUND PUBLIC HOUSE**  
Sunday Jazz with Dennis  
Harris 4 p.m., free

**THE HORNET HOUSE** Laurie  
Carruth, Camille Leonard  
Thompson & Kelly Brown  
(hugged.com) 7 p.m., \$10-12

**PENALTY FREE** Tisha With a  
Duck, 8 p.m., free

## barre/montpelier

**RABBIT** Dave Ryan, 8 p.m., free

## MON.7

## burlington

**HULFINGDON SPAREPART**  
Family Night, 8 p.m., \$10-12

**J.P. FURY** Dennis Wilson Tribute  
Night with History, 10 p.m., free

**HAMBY'S** B-Harris & P-B  
Karaoke with Entertainment, 9 p.m., free

**NESTAR 5** Metal Mondays  
Sara Mera, 8 p.m., free

**GOING** Live Band, 8 p.m.  
burlington.com

**BARRE/MONTPELIER** Open Mic, 8 p.m., free

**THE SKINNY PANCHE**  
(burlington.com) 8 p.m., free

**HIGHER GROUND SHOWCASE**  
Mike Denney, 8 p.m., \$10-12

**HIGHER GROUND SHOWCASE**  
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The End of the Line, Thomas  
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Carruth, Camille Leonard  
Thompson & Kelly Brown  
(hugged.com) 7 p.m., \$10-12

**PENALTY FREE** Tisha With a  
Duck, 8 p.m., free

## TUE.8

## burlington

**CLIMBING CRONE** Open Mic  
with Clio Brinkley, 8 p.m., free

**HULFINGDON SPAREPART**  
Family Night, 8 p.m., \$10-12

**HIGHER GROUND SHOWCASE**  
Mike Denney, 8 p.m., \$10-12

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Thompson & Kelly Brown  
(hugged.com) 7 p.m., \$10-12

**PENALTY FREE** Tisha With a  
Duck, 8 p.m., free

## chittenden county

**HIGHER GROUND SHOWCASE**  
Mike Denney, 8 p.m., \$10-12

**HIGHER GROUND SHOWCASE**  
Lounge: The Redneck Boogie,  
The End of the Line, Thomas  
John (burlington.com) 7 p.m., \$10-12

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Thompson & Kelly Brown  
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Duck, 8 p.m., free

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**THE HORNET HOUSE** Laurie  
Carruth, Camille Leonard  
Thompson & Kelly Brown  
(hugged.com) 7 p.m., \$10-12



## Gimme Shelter

For the past 35 years, the HOLMES BROTHERS have occupied the corner where country, blues, gospel and soul intersect. It's an American music. What's put it, "The Holmes Brothers are just plain y'all with a basically borderless love of American music." On their new album, *Brotherhood*, the band challenges the boundaries of American music once more, delivering a sound the New York Times calls "deeply soulful and uplifting" and "timeless." The Holmes Brothers play *Artists in Collaboration* this Friday, April 4, with **MON. 7:30** & **THE TALKERS**, as part of the *Shelter* series, a celebration of food, beer and music.

## burlington

**HULFINGDON SPAREPART**  
Family Night, 8 p.m., \$10-12

**HIGHER GROUND SHOWCASE**  
Mike Denney, 8 p.m., \$10-12

**HIGHER GROUND SHOWCASE**  
Lounge: The Redneck Boogie,  
The End of the Line, Thomas  
John (burlington.com) 7 p.m., \$10-12

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Sunday Jazz with Dennis  
Harris 4 p.m., free

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**RABBIT** Dave Ryan, 8 p.m., free

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Duck, 8 p.m., free

**HIGHER GROUND SHOWCASE**  
Mike Denney, 8 p.m., \$10-12

## northeast burlington

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Family Night, 8 p.m., \$10-12

**HIGHER GROUND SHOWCASE**  
Mike Denney, 8 p.m., \$10-12

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# Site Seeing

"Abstract Terrains," Vermont Metro Gallery

**S**ix months after the RCA Center opened the Vermont Metro Gallery on the building's fourth floor, it's clear this was a strategic mistake. Rather than attracting this venue—and its exhibits—out of sight, RCA should have installed the moderately sized gallery at the Church Street Marketplace level.

Gallery curator Kerry Mason has so far staged three strong group shows that together highlight the breadth and depth of artistic talent in Vermont. Each has proved more aesthetically alluring than the next, and each has given pride of place on the center's ground floor to casual visitors to the RCA Center—especially those who are unimpressed by the conspicuous work typically displayed at street level—may never make it to the top floor, or even know it exists.

And that's a pity. Each venue would be missing out on "Abstract Terrains," a thematic show that expands the Vermont Metro Gallery's winning streak.

Three painters and a photographer achieve four-part harmony in this grouping of about 40 pieces in which each artist's eye and hand have transformed a bit of the natural world into something elsewhere. Personal dreams and styles are here to define familiar landscapes, causing viewers to see everyday subject matter in a new, revealing way.

Renowned architect and scenic painter Tom Collins manages to make the rock face of the Route 9 granite quarry appear both recognizable and reconstrued. Collins' suite of 18 identically sized watercolors have been hung close together to produce multiple perspectives on various corners of the quarry, which he seems to have painted at different times of day.

The close-up renderings of the shaded planes of granite emphasize their angularity and subtle color contrasts. In most of the pieces, an example of shadow and light further enhances Collins' ability to make us see the pure geometry of his forms. The series serves as a fine contemporary example of the multiple visions pioneered a century ago by Picasso and Georgia O'Keeffe.

Gary Hall does something similar in the medium of photography. He also takes quizzical notes on the subject of most of his pieces and like Collins produces intriguing visual effects through close-up studies of a small part of a large whole. In "Vies Cut Marble," for example, two white diagonals—one intact, one fragmented—run jaggedly across a backdrop of black vertical lines. This must be an almost-macroscopic view of a piece of cut marble, but a viewer sees it as a juxtaposition of straight and angled streaks, as well as an arrangement of grey, white and black.

There's a murky quality to these photos that viewers may find off-putting at first. Contemporary brings rewards, however, as Hall's compositions slowly reveal their essence. "Quarried Marble" is particularly striking. Shown anachronistic drip delicately downed the split liquid along a creased and guarded surface.

These images represent a departure—or perhaps a personal interest—for Hall, whose commercial specialty

## REVIEW



"Quarried Marble" by Tom Collins



"Vies Cut Marble" by Gary Hall

is photography for architects, builders and the hospitality industry. Admirers of art photography who see his contributions to "Abstract Terrains" will come away hoping he continues in this direction.

Viewers probably won't detect the inspiration for Elizabeth Nelson's three large-scale, rhinoceros paintings until the titles tip them off. Horizontal and vertical rows of small squares—most of them given a gestural treatment, a few left unadorned as sections of canvas—combine into dappled and jarring arrangements of color and form. They can also be read, in keeping with Nelson's obvious intention, as abstract reinterpretings of representational scenes.

Brown and greys are the dominant colors in "Intimate Rocks—March," which includes a narrow swath of sky blue on its top edge. Snowy white and icy blue fill most of the picture plane in "Intimate Rocks—February," although bits of brown and grey pop up in places, just as they might on remnants of lodge seen in winter from a passing car on I-49 or I-94.

In "Looking Up," the artist's perspective is that of an observer lying flat on her back and surveying a forest canopy and the clouds above. It's an unworldly kind of vision, so similar to those in the two intimate paintings Nelson has collected many of them a lady grass that resembles Vermonters' yearnings for spring. These are painterly works—except they consist of exactly proportioned squares rather than dabs of various shapes and sizes.

Johanna Yordan moves farther away from realism than do the three other artists in "Abstract Terrains," but the trick of her paintings, like Nelson's, serve to entice us toward their anguished Yordans. Yordan's paintings have a brooding binary suggestive of mind's eye.

"Profile" has a horizon line at its midpoint, with blue and white washes above it. Below are dark, jagged, upside-down reflections of the black and gold shapes that rise like structures or radio antennas from that horizontal divide. It's as though tall objects were being viewed at a distance across a watery expanse, although Yordan has given the water a convincingly beige complexion.

"Emerge" is even more mysterious as to its source in the physical world. Here, a cottony clump of white separates a scratched black mass from a graphed upper section of the canvas. Gold drizzle (from the painting's center toward its bottom edge).

What's the terrain that Yordan has abstracted here? It's hard to say—and that's no reason to go hunting for laurels.

As the red date attests to many of Yordan's works indicate, the Vermont Metro Gallery appears to be fulfilling its mission of finding art, not just showing it. And that makes this space an even more valuable addition to Burlington's gallery scene.

KEVIN J. KELLEY

## INFO

"Abstract Terrains" features by Tom Collins, Elizabeth Nelson and Johanna Yordan, and photographs by Gary Hall. Vermont Metro Gallery, RCA Center in Burlington. Through May 15. burlingtonart.com



SCHEDULED EVENTS OF 2010

**JAMES HOLLER:** Sculptural and abstract paintings by the Vermont artist. Through April 20. Info: 888-1001. Left Bank House, London in Burlington.

**JR HODGE:** Abstract etched photographs that appear to be in the Coast by HODGE. Through May 20. Info: 820-9200. PETA in Burlington.

**JONATHAN:** "Topical, loose photographs by the Burlington painter" and to their urban environment and abstracted view based on historical images. Through April 18. Info: 854-5645. Burlington College.

**JENNIFER BERNHARD:** Photographs that explore the boundary between self and others. Through May 21. Info: 820-5333. The Fine Street Deli in Burlington.

**JANE FRY:** 30 Black and white photographs, which will be the last of a series of works by the artist in her new home. Through May 20. Info: 820-5333. The Fine Street Deli in Burlington.

**KATY KROGER:** Minimal abstract paintings, by the local artist. Through May 2. Info: 255-7119. Courtland Marriott Burlington Hotel.

**KATE DONNELLY:** "A Period of Confinement," work created during a residency at Burlington City Arts in the city. Through April 18. Info: 820-5333. The Fine Street Deli in Burlington.

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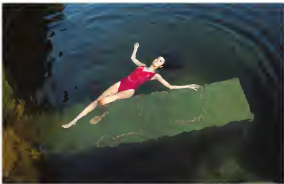
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**Hannah Frigon** On her website, Lyndecore photographer Hannah Frigon says she fell in love with her mother's Minnesota at age 18 — or rather, with what she could see and capture through it. The Lyndecore College graduate has updated her camera since then, but her vision remains fresh. "I still have that burning desire to capture and retain that image of people, places and things," she writes. In her exhibit of 12 color images, titled "Concerning Bismuth," at LSC's Quimby Gallery, Frigon pairs at least two kinds of theory — human and the natural world — and demonstrates her eye for color and evocative compositions. Through April 25. Pictured: "Radiant Eggs Before."

**JASON OBERG:** Five paintings that are part of a series of 12. Through June 2. Info: 820-5333. The Fine Street Deli in Burlington.

**JENNIFER BERNHARD:** Photographs that explore the boundary between self and others. Through May 21. Info: 820-5333. The Fine Street Deli in Burlington.

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## art

AND RIVER HALL NEWBURYTON SALES & RPTS

**CAROL MACDONALD:** "Inspiration: The adventures of visiting authors by the Cape Codder artist." Through April 22. Info: 802-6827. Newburyton Community Church.

**LAUREN WHITE SHOW:** "The annual rotating member show features works by Virginia Isadore and Laura Miller, Jessica Soares, Karen Hering and Richard J. Smith." Through April 5. Info: 301-9676. 800 Green Gallery in Greenboro.

### middlebury area

**ASSET SHARING:** "The Fair on Empty Buses, Food and Seedcorn of the Green Mountains" large format black-and-white photographs of the beautiful White Mountains along the Green Mountains. Through May 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**CELEBRATE THE SHOW:** "One of a kind objects from the permanent collection from buttons to pig top to quilts to high wheel bicycles, illustrate the rich traditions." Through April 10. Info: 253-2133. Henry Ford the Museum in Newburyton.

**QUEENSLAND ART IN ACTION:** "A collection of 20th-century Queensland artists' works created the exhibition involving the museum's collection of paintings and sculpture, displaying the artists' of contemporary art." Info: 253-2133. Queensland Museum of Art.

**ONE-STOP SCHOOL:** "Photography from the 1920s to 1950s from New York to the United States." Through May 10. Info: 253-2133. Henry Ford the Museum in Newburyton.

**ART IMPACT:** "The impact of art on the community of the region, from the 1920s to the 1950s, using modern and traditional and more recent works." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**THE PLACE OF GARDEN:** "The images from faculty members of the College of Arts and Sciences." Through May 10. Info: 253-2133. Henry Ford the Museum in Newburyton.

### portland area

**JOHN ANDERSON ARTIST EXHIBIT:** "Long time artist John Anderson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**DAVIDSON ARTIST EXHIBIT:** "Davidson artist David Davidson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**KEVIN ANDERSON:** "Kevin Anderson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**LENN ANDERSON:** "Lenn Anderson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

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## Kate Longmaid

The Burlington artist and psychotherapist contributes to the local art scene with her work. Longmaid is a painter and psychotherapist. She has been painting for over 20 years. Her work is often inspired by her experiences as a psychotherapist. She has been exhibiting her work in various galleries and museums. Her work is often characterized by its use of color and form. She has been exhibiting her work in various galleries and museums. Her work is often characterized by its use of color and form.

### upper valley

**DAVIDSON ARTIST EXHIBIT:** "Davidson artist David Davidson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**KEVIN ANDERSON:** "Kevin Anderson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**LENN ANDERSON:** "Lenn Anderson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

### middleton area

**LENN ANDERSON:** "Lenn Anderson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

**LENN ANDERSON:** "Lenn Anderson will be exhibiting his work in a solo show at the gallery." Through April 10. Info: 253-2133. Johnson County "New Year" Theater in Middlebury.

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### northeast kingdom

**EMPTY TRENTS:** Personal paintings of the local landscape. Through April 11. Info: 333-2388. The Parks House, 30 West Street.

**IMAGINARY FRAMES:** "Exploring boundaries" of color imagery by the Vermont photographer. Through April 13. Info: 333-8730. Quality Gallery, Lincoln State College, 11 Lyndonville.

### northeast kingdom

**SPORTS OF HEART:** Watercolors, acrylics and sketches by a variety of stylistically minded members of the Montpelier Artists' Society. Through April 26. Info: 744-2248. Northeast Kingdom Art House, 2012 Lockwood Gallery in St. Johnsbury.

### outside vermont

**EVOLVING PERSPECTIVE: HIGHLIGHTS FROM THE AFRICAN ART COLLECTION:** An exhibition of objects that mark the trajectory of the collection's development, emphasizing its role for some of the people who shaped it. Through December 30.

**WATERCOLOR CONTEMPORARY ARTISTS AT BARKHART:** This exhibit celebrates the school's proud 90th-anniversary program, which began in 1918 and focuses on watercolor. More than 20 Vermont-based artists who've exhibited at it since then. Through May 6. Info: 802-526-2501. Wood Museum, Barkharts College, 100 Newell Rd.

**PETER HENRI:** "The Foreign Land": a mixed series of contemporary figurative paintings by the local painter. Through May 4. Info: 802-263-2000. Montpelier Museum of Fine Arts, 15.



**'In Focus'** For the fourth consecutive year, the Dartmouth Gallery of Visual Arts has held a photography competition for Vermont high schoolers, giving students a chance to be juried and show their work in a professional setting. This year's entries were chosen by Adams Torres and Graham Lennox of *PhotoVoice*, an online photographic self-publishing community. The exhibit opens Thursday, April 2, and is on view through April 20. On Friday, April 11, a reception includes a performance by *Antidote*, which lead the *SNAC*. Pictured: "Nora" by Agnes Chien, winner Chien Harding of Charlotte.

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The Marvel superheroes' costumes are the trademarked *Black Skin 3* suit (DressLived) (page 3) and the *RedSkin 3* (DressLived) (page 3) suit. The *Black Skin 3* suit is a black suit with a red stripe on the shoulder and a red stripe on the leg. The *RedSkin 3* suit is a red suit with a black stripe on the shoulder and a black stripe on the leg. The *Black Skin 3* suit is a black suit with a red stripe on the shoulder and a red stripe on the leg. The *RedSkin 3* suit is a red suit with a black stripe on the shoulder and a black stripe on the leg.

**ELANE STATION** (SHORT HEAD)★★★Cherry  
Elasticated, documentary profiles the 57-year-old  
sex-chemist who knows the backside turn  
with Daphne Goodwin. (PG-13 is OK, Sayo)

**EGGIE NOT DEAD** Meriwether begs Kandler, A. (college professor) tries to force a devout student to deny the existence of God in this surprise hit based on a short story. **Rita Shyne** **Hoppy Kerley** **Samuel Greaves** **Carol Howard** **Frankie Frazier** (Eliason, PG) **Carol** **Frankie** **Michael**

**ENTERTAINMENT WEEKLY** Vol. 9: Financial provocations  
Lars von Trier brings you the tale of a sexually  
compulsive woman (Charlotte Bonhoeffer) who  
betrays her story to an editor-in-chief after the  
discovery her husband's infidelity (in *Sex*, Vol. 2  
but also reviewed separately). *Stimulus* Martin  
Scorsese's *Shogun* and *Shogun* (Vol. 10, 11, 12).

**10 YEARS A SLAVE** **WOW!** Chinedu Ekezie plays free-man-turned-indispensable-sold before slavery is the infamously touchy in this drama from director Steve McQueen based on a real slave narrative. Raife Michael/Frankie Adewale and Michael E. Williams. **FOM** (see 8)

**500-BOSS OF AN EMPLOYEE** WIDE WORLD: BOB I must be supplying the those 500 Spartans. But the Celtics stop up the pipe. I don't expect the crowd as there are hardly any 500. Don't get me wrong though director Mogens Rasmussen [Smart People] is smart as Frank Miller's *Arms*. Guivera Skapellato, Lena Heurich and the Olsen star [The Olsen] are...

**EDGE WALKERS** **▲▲▲** In Jason Cookman's feature, "climbing at the limit," the action plays on what's not said as much as what is. A climb, a climb, a climb. Edge walkers spell the law. Kathryn Hahn, Allison Janney and Philip Seymour Hoffman are also in this comedy. (50 min. G)

**SHUT OUT THE NIGHT** is a futurist comedy where everyone is supposed to have just one dream. Yet, a teen discovers the possessed under their one personal tyrant. Shalene, working alone in the adaptation of immortality, and, selling 'N, (and) directed by **FRANKS** (comedian) with **THEY** (James, Kate Winslet and **THEY** Taylor 108 on a PG-13)

**THE GRAND BOWFISH HOTEL** (R) Director: Wes Krind. *Wes Krind's movie*—and *Shogun*—is the work of a spiritual language poet between the world's two most incommensurable cosmologies (including *Englishman's Boy*, *7 Murders*, *Alphaville*, *Mathesis*, *Amélie*, *Adrian* books). *Wes Krind's* economy

**THE LISA MOREHEAD** A lovely Georgia native, Moore is the CEO of the *Chesapeake* who can defeat either slowest Lord Business (aka Pommel) in this nation's family adventure parks or have her Director, Phil and Director, Miller. Also featuring the voices of Chris Pratt, Will Arnett and Elizabeth Banks. (2010) age 10+

**HE PLEASON & GOSWAMIS** The mid-century modern character's camera The big screen's first. (Superficially, family members about a 40-minute laugh). His adaptation and then most always responsible identifiers with a time machine. With words, with style, with fun. Mid-Century and. (Stephen Collins, Bob Hays) [The Institute. (Kendall Jones and, 1970s, PG)]

**THE REHABILITATED MEN** George Clooney and Matt Damon play members of a World War II platoon that rescues downed airmen from the Nazis in his daring and riveting andrews. Run by Clooney. NBC. 10 p.m. (Mar. 10, 1997)

**HAPPY'S MOST WANTED**★★★A hilarious French farce: Jack (with go) is the funny one, ending jail in a European prison, most cages with a family and a woman from the Muggles to divorce James. Eddie, White, Kelly, Ceryn, and Tina Fey are all guys, and the roles of Mary McCormack and Eric Johnson. (12/10/00 PG)

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JEL: J41, J42, J43, J44, J45, J46, J47, J48, J49, J50, J51, J52, J53, J54, J55, J56, J57, J58, J59, J60, J61, J62, J63, J64, J65, J66, J67, J68, J69, J70, J71, J72, J73, J74, J75, J76, J77, J78, J79, J80, J81, J82, J83, J84, J85, J86, J87, J88, J89, J90, J91, J92, J93, J94, J95, J96, J97, J98, J99, K00, K01, K02, K03, K04, K05, K06, K07, K08, K09, K10, K11, K12, K13, K14, K15, K16, K17, K18, K19, K20, K21, K22, K23, K24, K25, K26, K27, K28, K29, K30, K31, K32, K33, K34, K35, K36, K37, K38, K39, K40, K41, K42, K43, K44, K45, K46, K47, K48, K49, K50, K51, K52, K53, K54, K55, K56, K57, K58, K59, K60, K61, K62, K63, K64, K65, K66, K67, K68, K69, K70, K71, K72, K73, K74, K75, K76, K77, K78, K79, K80, K81, K82, K83, K84, K85, K86, K87, K88, K89, K90, K91, K92, K93, K94, K95, K96, K97, K98, K99, L00, L01, L02, L03, L04, L05, L06, L07, L08, L09, L10, L11, L12, L13, L14, L15, L16, L17, L18, L19, L20, L21, L22, L23, L24, L25, L26, L27, L28, L29, L30, L31, L32, L33, L34, L35, L36, L37, L38, L39, 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1. *Journal of Management Studies*, 1996, 33, 1, 1-14.

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**NEEDS PROTECTION** ■ The video goes contrary to the common notion about kidnapping. James Cameron's gripping production tells how he got his son back in a kidnapper's clasp. 1993 Oscars: Best Cinematography, Best Music (John Williams), Best Sound (Dolby). (Dolby, PG-13)

**MONKIE MAN** ■ When kidnapping (strictly legal) enters the German story with a twist, it's not a good thing. In the film, a kidnapper's son is a child who is kidnapped and then the kidnapper's son is kidnapped. (Dolby, PG-13)

**NOIR TITAN** ■ While the film is a masterpiece, it's not a good thing to play in a movie house. It's not a good thing to play in a movie house. It's not a good thing to play in a movie house. (Dolby, PG-13)

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**THE VERMONT CONNECTION** ■ The film is a masterpiece. It's not a good thing to play in a movie house. (Dolby, PG-13)

**THE VERMONT CONNECTION** ■ The film is a masterpiece. It's not a good thing to play in a movie house. (Dolby, PG-13)

**VERMONT CONNECTION** ■ The film is a masterpiece. It's not a good thing to play in a movie house. (Dolby, PG-13)

**THE VERMONT CONNECTION** ■ The film is a masterpiece. It's not a good thing to play in a movie house. (Dolby, PG-13)

## NEW ON VIDEO

**APRIL 1993** ■ The film is a masterpiece. It's not a good thing to play in a movie house. (Dolby, PG-13)

**APRIL 1993** ■ The film is a masterpiece. It's not a good thing to play in a movie house. (Dolby, PG-13)

## MOVIES YOU MISSED &amp; MORE

BY MARGOT HARRISON



**Electric Children**

The film is a masterpiece. It's not a good thing to play in a movie house. (Dolby, PG-13)

Thom's director in detail is very much in control.

**F**ive-year-old Rachel (Julie Garner) lives in a fundamentalist Mormon compound in rural Utah. The man she knows as her father is the town's prophet (Jeffrey Tambor). But her mom (Cynthia Watros) is a mysterious woman of many faces. "I'm a Mormon," she says. "I'm a Mormon." (Dolby, PG-13)

Garner's director in detail is very much in control. Rachel finds a rocky old tape recorder in her basement and plays the first cassette that comes in hand.

**live culture**  
VERMONT ARTS NEWS • VERMONT  
www.vermontartsnews.com

Movies You Missed & More: A list of the best movies you missed & more. (Dolby, PG-13)

## motion minded kitchen design

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Find it. Design it. Make it. All in one place.



## Graduate Program in Community Mental Health &amp; Mental Health Counseling



Classes meet one weekend a month in Burlington, Vermont  
Preparation for licensure as a mental health or professional counselor in New Hampshire, Maine, Vermont and other states  
Meet with a Program Representative April 2, 4:30-6 p.m.  
463 Mountain View Drive, Suite 101, Colchester

Specializations include on clinical services and administration in the following: Community Mental Health and Substance Abuse Services for Children, Youth and Families or Adults

Southern  
New Hampshire  
University

800.730.5542 | [pcmh@dnhsiaisons@snhu.edu](mailto:pcmh@dnhsiaisons@snhu.edu) | [snhu.edu/pcmh](http://snhu.edu/pcmh)

## Become Earth Guardians for Future Generations

Are you worried about climate change and environmental degradation in Vermont? Come join **CAROLYN RAFFERTY-PHILLIPS**, nationally known leader and director of the New England Science and Environmental Health Network, as she explains how Vermontans can work with local governments to protect future generations from environmental harm. Learn how to set up an environmental audit and draft a legacy plan for your community.



**CAROLYN RAFFERTY-PHILLIPS**, nationally known leader and director of the New England Science and Environmental Health Network

**MONDAY, APRIL 7**  
7:00 - 7:00 p.m. For ticket and guest at Quaker Meeting House: 173 North Prospect St. Burlington

**TUESDAY, APRIL 8**  
12 p.m. Lunch with legislators at Capitol Plaza Hotel, 100 State Street, Montpelier. Open to all.  
5-7 p.m. Public Address: Champlain College, Alumni Hall, 101 Maple St., Burlington. Refreshments Served

**THURSDAY, APRIL 10**  
11:00 a.m. Presentation lunch Johnsonville, UVM  
7 p.m. Public Address: Earth Guardians Approaches to Building Sustainable and Resilient Communities? Green Mountain College, Wilbur-Lane Room, Plainville

This event is sponsored by the Burlington Chapter of the Women International League for Peace and Free Love. 1730 Green Mountain College, Environmental Policy Program at Champlain College, 100 State Street, Montpelier. Contact: 802-486-1000. Website: [www.earthguardians.org](http://www.earthguardians.org)





**Curses, Foiled Again**

Michigan authorites identified John Bahler, 31, as the suspect in three bank robberies after he posted his picture on Facebook holding a submachine gun like the one used in the holdups. When questioned, Bahler confessed to the robberies. (Snooping Guy)

**A Friend, Indeed**

After Chicago Transit Authority train operator Britney Haywood crashed into an escalator at O'Hare International Airport, sending 81 passengers to local hospitals, the head of CTA's red cross vowed to fight any attempt to terminate her, even though she admitted doting off at the controls for the second time in two months. Acknowledging that two doting incidents "sounds bad," Robert Kelley, president of Amalgamated Transit Union Local 808, said, "Come on. We're all doing off doting a time [or a car]. There's a difference between doting off and following safety." (Chicago Sun Times)

**Spittville, Kuwaiti Style**

Abuse, infidelity and lack of communication aren't the only reasons Kuwaitis couples cite for seeking a divorce, according to recent findings in that land. A woman complained that she was "disgusted" by her husband of one week because he counted as eating his peas with bread instead of a fork. Another woman objected that her

husband "is so obstinate" because he "stubbornly refuses" to squeeze toothpaste from the end of the tube and "keep squeezing it to the middle." A man decided his marriage was over after he asked his wife to bring him a glass of water, but she refused and told him there was a servant who could do it. (Dubai's Gulf News)

**SHE WAS "DISGUSTED"  
BY HER HUSBAND OF ONE WEEK  
BECAUSE HE INSISTED ON  
EATING HIS PEAS WITH BREAD  
INSTEAD OF A FORK.**

**Missing the Point**

During an argument with his golf friend, Tyler Ford, 23, hit her with a textbook used in his anger management class, according to sheriff's deputies in Spartanburg County, SC. (Spartanburg's WYFF TV)

Harvey David Daniels announced it was opening a branch at the Quincy, Mass., YMCA but that it won't sell doughnuts. "It's definitely tailored to the healthy lifestyle of the Y supporters," YMCA official Ben Trabasso explained. (Quincy's Patriot Ledger)

**Technology's Latest Victim**

After border officials in Ontario arrested Louis DiNatale, 46, accusing him of trying to smuggle a loaded handgun into Canada, the Kentucky resident insisted that he and his wife didn't want to enter Canada in the first place. He explained they were on a road trip to update New York when they were "misled by an unreliable GPS." They arrived at the border crossing, where DiNatale admitted owning a gun, explaining "it was my right as an American citizen to do so," but denied having it with him. Agents searched the car and found a Rem-286 handgun stored in the center console that DiNatale said he had forgotten was there. The retired Army sergeant now faces three years in a Canadian prison. (Los Angeles Times)

**Next Year, Try Evian**

After the U.S. Drought Monitor declared northern Arizona to be "laboriously dry," Flagstaff decided to allocate 440,000 gallons of drinkable water to make snow for the city's third annual Udon Ski and Snowboard Festival. Flagstaff official Kimberly Ott defended the plan, citing "the economic benefit to the community." The city rejected using reclaimed water to make snow, arguing that potable water is cleaner and more comfortable for snowboarders and skiers. "There would be people upset if it was reclaimed water," down-

town business owner Kevin Collins insisted. (Phoenix's KTVE-TV)

**Power to the Power**

aced with having to pay its customers refunds or rate deductions from its excessive profits, an ordered by a 2007 law, Virginia's Dominion Power successfully lobbied state lawmakers to pass a bill allowing the ability to deduct most of its research spending. As a result, instead of having projected excess profits of \$280 million in the two-year regulatory period, which would have triggered savings for customers under the old law, the new measure allows it to deduct \$400 million spent on nuclear energy research, denying the customers any savings. (Washington Post)

Duke Energy anticipates hiking its rates to cover environmental cleanup in Carolina and Indiana, which Duke chief financial officer Steve Young pointed out "have a strong record of allowing utilities to recover costs related to environmental compliance investments." Cost recovery means charging customers rather than taking costs out of company profits, which would lower earnings for shareholders, among them GE. But McCarty, who has received more than \$1 million in campaign donations from the utility (Raleigh's WRAL-TV)

**BLISS BY HARRY BLISS**

Oh, here — take a penny and make it an even three hundred."

**TED RALL**

## RED MEAT

random rubric of the ridiculous

From the master class of  
**Max Cannon**



## THIS MODERN WORLD

by TOM TOMORROW



## ELF CAT

A COMIC STRIP BY  
JAMES KOCHALKO

41254



## THE END?



SEVEN DAYS

# PERFECT DATES

## Introducing: Vermonters

For relationships, dates and flirts: [dating.sevendaysvt.com](http://dating.sevendaysvt.com)

### WOMEN *asked* MEN

#### NEEDY OFFSHORE DUFFLEBAG ADDICTION

I am a 24-year-old sales rep. "Flying back home once every two weeks, but my visa is expiring and I'm in for a round 1 year being out of country. Looking, watching movies, anything, I want to see someone to talk to. Being out in it is really, alone. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### HIGHEST CARING AND AFFECTIONATE

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### ACQUAINTANCE CLOUTIER ABOUT EVERYTHING

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### WOMANICAL, BEST! NEEDING SPACE

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#### WAGGY AND LOVING AND WAGGY

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#### SMILE, SPOONING, WILDLIFE ENTHUSIAST

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### FULL-FRAMED, SWEET, HONEST, FUN

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### DANCING, SPECTRO 2000/2010

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### DIRECT, SMART, LIVING

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### THREE ROOMS

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### WAGGY, SERP, ADVENTUROUS

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## CURIOUS?

You read *Seven Days*, then you read *Seven Days*—you already have it! [www.sevendaysvt.com](http://www.sevendaysvt.com)

All the action is online. Browse more than 2500 local singles with profiles and online photos, voice messages, habits, dreams, views and more.

It's free to place your own profile online. Don't worry, you'll be in good company.

See photos of this person online.

#### ALIVE AND WELL

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### YOUTHFUL, NECESSARY, SELFLESS, UNUSUAL

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## JUST BE YOURSELF, BOY. HONEST

I am here in Vermont for the next month, traveling for my job. I have a lot of time to meet people my own age, I'm outgoing and spontaneous. Love to try new things, be active and be outdoors. But also just talking and getting to know people through interesting conversation! Whether it be as a friend or more. Interested? 30. Women seeking Men.

The quickest way to my heart is **honesty**. The quickest way to my bed is **good sex**. And in the morning, I like my eggs cooked sunny side up.

#### RELAXED, LOVING, DEFENSIBLE, FUN

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### AFFECTUOUS, AFFECTIONATE, SINGS

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### CAREFUL, ACTIVE, OPTIMIST

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### OUT OF THIS WORLD

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

#### CREATIVE, ACTIVE, OPTIMIST

I am a 24-year-old, single, no religion. Looking for someone to share life's adventures with. Being outdoors, hiking, fishing and more. Looking for along, long relationship that don't want to break things too fast as I am close. [www.sevendaysvt.com](http://www.sevendaysvt.com) 40 ☐

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## John Bisbee: New Blooms

New work by John Bisbee. The Maine sculptor transforms everyday nails into works of art by manipulating individual spikes and welding them for the finished form.



## Supercool Glass

A new exhibition that highlights aesthetic and technological trends in American glassmaking over two centuries. Objects from Shelburne Museum's collection are juxtaposed with works by contemporary glass artists.

New Blooms is made possible by a gift from Robert and Elizabeth Heston.

and others, artwork in mind



Supercool Glass is made possible by a gift from Diane and John Calgate and the Orono and Meyer Schwartz Foundation.

SHELburne  
MUSEUM

Tues - Sun: 10 am - 5 pm 5000 Shelburne Road Shelburne, VT

# ELEGANT EASTER EDIBLES



Keep your oven off this  
Easter and look to our Bake  
Shop for delicious sweets!

**RASPBERRY CHIFFON PIE**  
9" for \$45 | available gluten-free

**LEMON MERINGUE PIE**  
9" for \$45 | available gluten-free

**CARROT CAKE**  
8" for \$48 or 9" for \$50 |  
available gluten-free or vegan

**COCONUT CAKE WITH  
LEMON CURD FILLING**  
8" for \$48 or 9" for \$50

**HOT CROSS BUNS**  
a pack for \$8

Any and all of these fabulous desserts can be pre-ordered  
between now and April 17<sup>th</sup>, to be picked up fresh  
anytime on Easter day. You can order online, by phone,  
or right at Customer Service.



healthy living.  
Market and Café